5 May 1979 US $1.50c / Canada 80c 20p

NEW MUSICAL EXPRESS NME

rolls out the dry ice

Aus 45c NZ 45c Den Kr5.85 Fr NF5.00
Ger Dm 2.80 Malaysia $1.50 Spn 90pts

STRUMMER — NEW P.M. ADDRESSES NATION

RUSH — IN SEARCH OF OBLIVION

TED NUGENT contemplates life as Heavy Metal Hero
Pic: PENNIE SMITH

TED NUGENT — IN SEARCH OF HIS DINNER

HEAVY METAL — THE THREAT TO BRITAIN'S YOUTH

BLONDIE — UNSIGHTLY HAIR BANISHED

ROCK PHOTOGRAPHY — WIN A CAMERA

NEW MUSICAL EXPRESS

CHARTS

Week ending 5th May, 1979.

uk singles

This Week	Last Week	Title / Artist	Weeks in chart	Highest position
1	(1)	**Bright Eyes** ... Art Garfunkel (CBS)	6	1
2	(2)	**Some Girls** ... Racey (RAK)	5	2
3	(9)	**Pop Muzik** ... M (MCA)	3	3
4	(3)	**Cool For Cats** ... Squeeze (A & M)	6	2
5	(5)	**Shake Your Body** ... Jacksons (Epic)	5	4
6	(18)	**The Logical Song** ... Supertramp (A&M)	4	6
7	(4)	**Hallelujah** ... Milk & Honey (Polydor)	3	4
8	(12)	**Goodnight Tonight** Wings (Parlophone)	4	8
9	(—)	**Hooray Hooray It's A Holi Holiday** Boney M (Atlantic/Hansa)	1	9
10	(10)	**The Runner** ... Three Degrees (Ariola)	5	8
11	(8)	**He's The Greatest Dancer** Sister Sledge (Atlantic)	5	4
12	(6)	**I Don't Wanna Lose You** Kandidate (RAK)	4	6
13	(17)	**Knock On Wood** Amii Stewart (Atlantic/Hansa)	2	13
14	(7)	**Silly Thing/Who Killed Bambi** Sex Pistols (Virgin)	4	5
15	(21)	**Love You Inside Out** ... Bee Gees (RSO)	3	15
16	(—)	**Reunited** ... Peaches & Herb (Polydor)	1	16
17	(14)	**Wow** ... Kate Bush (EMI)	6	14
18	(16)	**Sultans Of Swing** ... Dire Straits (Vertigo)	8	7
19	(22)	**Haven't Stopped Dancin' Yet** Gonzalez (Sidewalk)	2	19
20	(15)	**Forever In Blue Jeans** Neil Diamond (CBS)	8	15
21	(19)	**Remember Then** Showaddywaddy (Arista)	3	19
22	(—)	**Banana Splits** ... Dickies (A & M)	1	22
23	(28)	**One Way Ticket** Eruption (Atlantic Hansa)	2	23
24	(—)	**Roxanne** ... Police (A & M)	1	24
25	(26)	**Strange Town** ... Jam (Polydor)	7	13
26	(—)	**Only You** ... Child (Ariola/Hansa)	1	26
27	(—)	**Parisienne Walkways** Gary Moore (MCA)	1	27
28	(24)	**Questions And Answers** Sham 69 (Polydor)	4	17
29	(11)	**In The Navy** ... Village People (Mercury)	7	1
30	(13)	**I Will Survive** ... Gloria Gaynor (Polydor)	13	1

UP AND COMING: Dance Away — Roxy Music (Polydor). **Jimmy Jimmy** — The Undertones (Sire). **Love Ballad** — George Benson (Warner Brothers). **Theme From The Deerhunter** — Shadows (EMI). **Does Your Mother Know** — Abba (Epic).

uk albums

This Week	Last Week	Title / Artist	Weeks in chart	Highest position
1	(1)	**The Very Best Of Leo Sayer** Leo Sayer (Chrysalis)	5	1
2	(2)	**Barbra Streisand's Hits Vol 2** Barbra Streisand (CBS)	8	1
3	(5)	**Breakfast In America** Supertramp (A & M)	6	2
4	(3)	**C'est Chic** ... Chic (Atlantic)	13	1
4	(10)	**Country Life** ... Various (EMI)	4	4
6	(4)	**Dire Straits** ... Dire Straits (Vertigo)	9	4
7	(6)	**Parallel Lines** ... Blondie (Chrysalis)	5	2
8	(11)	**Disco Inferno** ... Various (K-Tel)	4	8
9	(17)	**Fate For Breakfast** Art Garfunkel (CBS)	2	9
10	(7)	**Spirits Having Flown** Bee Gees (RSO)	13	1
11	(13)	**Lionheart** ... Kate Bush (EMI)	14	10
12	(16)	**Manilow Magic** ... Barry Manilow (Arista)	9	2
13	(8)	**The Great Rock 'n' Roll Swindle** Sex Pistols (Virgin)	9	5
14	(22)	**Manifesto** ... Roxy Music (Polydor)	6	14
15	(15)	**Country Portraits** ... Various (Warwick)	4	11
16	(20)	**Armed Forces** ... Elvis Costello (Radar)	16	2
17	(14)	**Feel No Fret** ... Average White Band (RCA)	7	14
18	(19)	**Last The Whole Night Through** James Last (Polydor)	2	18
19	(21)	**Imperial Wizard** ... David Essex (Mercury)	4	19
20	(9)	**20 Greatest Hits** ... Three Degrees (Epic)	10	9
21	(—)	**Livin' Inside Your Love** George Benson (Warner Bros)	1	21
22	(—)	**Black Rose** ... Thin Lizzy (Phonogram)	1	22
23	(23)	**L.A. (Light Album)** Beach Boys (Caribou)	2	23
24	(—)	**Wings Greatest** ... Wings (Parlophone)	13	3
25	(12)	**Van Halen II** ... Van Halen (Warner Bros)	4	12
26	(17)	**Bat Out Of Hell** ... Meatloaf (Epic)	34	6
27	(24)	**Mark II Purple Singles** Deep Purple (Purple)	2	24
28	(30)	**Marty Robbins Collection** Marty Robbins (Lotus)	12	5
29	(—)	**War Of The Worlds** Jeff Wayne (CBS)	37	2
30	(—)	**Overkill** ... Motorhead (Bronze)	1	30

UP AND COMING: Mission Accomplished But The Beat Goes On — Rezillos (Sire). **Deltics** — Chris Rea (Magnet). **Cool For Cats** — Squeeze. **Go West** — Village People (Mercury). **At The Chelsea Night Club** — Members (Virgin).

us singles

This Week	Last Week	Title	Artist
1	(2)	**Reunited**	Peaches and Herb
2	(1)	**Heart Of Glass**	Blondie
3	(3)	**Knock On Wood**	Amii Stewart
4	(4)	**What A Fool Believes**	Doobie Brothers
5	(7)	**In The Navy**	Village People
6	(8)	**Goodnight Tonight**	Wings
7	(11)	**Shake Your Body (Down To The Ground)**	Jacksons
8	(9)	**He's The Greatest Dancer**	Sister Sledge
9	(5)	**Music Box Dancer**	Frank Mills
10	(6)	**Stumblin' IN**	Suzi Quatro & Chris Norman
11	(18)	**Take Me Home**	Cher
12	(14)	**Blow Away**	George Harrison
13	(10)	**I Want Your Love**	Chic
14	(15)	**Love Ballad**	George Benson
15	(25)	**Love You Inside Out**	Bee Gees
16	(29)	**Hot Stuff**	Donna Summer
17	(22)	**Love Takes Time**	Orleans
18	(20)	**Love Is The Answer**	England Dan & John Ford Coley
19	(12)	**I Will Survive**	Gloria Gaynor
20	(24)	**Disco Nights (Rock Freak)**	GQ
21	(26)	**Just When I Needed You Most**	Randy Vanwarmer
22	(23)	**I Got My Mind Made Up**	Instant Funk
23	(13)	**Tragedy**	Bee Gees
24	(17)	**Precious Love**	Bob Welch
25	(19)	**Livin' It Up (Friday Night)**	Bell & James
26	(27)	**Such A Woman**	Tycoon
27	(—)	**The Logical Song**	Supertramp
28	(30)	**Happiness**	Pointer Sisters
29	(—)	**Renegade**	Styx
30	(—)	**Rock 'n' Roll Fantasy**	Bad Company

Courtesy "CASH BOX"

us albums

This Week	Last Week	Title	Artist
1	(1)	**Spirits Having Flown**	Bee Gees
2	(2)	**Minute By Minute**	Doobie Brothers
3	(3)	**2 Hot!**	Peaches and Herb
4	(4)	**Breakfast In America**	Supertramp
5	(5)	**Desolation Angels**	Bad Company
6	(12)	**Van Halen II**	Van Halen
7	(8)	**Go West**	Village People
8	(9)	**Parallel Lines**	Blondie
9	(6)	**Dire Straits**	Dire Straits
10	(7)	**Livin' Inside Your Love**	George Benson
11	(13)	**We Are Family**	Sister Sledge
12	(10)	**Blondes Have More Fun**	Rod Stewart
13	(11)	**Enlightened Rogues**	Allman Brothers
14	(15)	**Cheap Trick At Budokan**	Cheap Trick
15	(16)	**George Harrison**	George Harrison
16	(19)	**Evolution**	Journey
17	(14)	**52nd Street**	Billy Joel
18	(18)	**Destiny**	The Jacksons
19	(27)	**Disco Nights**	GQ
20	(21)	**The Cars**	
21	(25)	**Music Box Dancer**	Frank Mills
22	(—)	**Rickie Lee Jones**	Rickie Lee Jones
23	(24)	**Outlandos D'Amour**	Police
24	(17)	**Legend**	Poco
25	(22)	**Knock On Wood**	Amii Stewart
26	(26)	**Cruisin'**	Village People
27	(28)	**Sheik Yerbouti**	Frank Zappa
28	(—)	**Bustin' Out Of L Seven**	Rick James
29	(30)	**Take Me Home**	Cher
30	(—)	**I Love You So**	Natalie Cole

Courtesy "CASH BOX"

years 5 ago

Week ending April 30, 1974

1	**Waterloo**	Abba (CBS)
2	**Seasons In The Sun**	Terry Jacks (Bell)
3	**The Cat Crept In**	Mud (Rak)
4	**Remember You're A Womble**	The Wombles (CBS)
5	**Homely Girl**	Chi-Lites (Brunswick)
6	**Doctor's Orders**	Sunny (CBS)
7	**A Walkin' Miracle**	Limmie & Family Cookin' (Avco)
8	**Angel Face**	Glitter Band (Bell)
9	**You Are Everything**	Diana Ross / Marvin Gaye (Tamla Motown)
10	**Everyday**	Slade (Polydor)

10

Week ending April 30, 1969

1	**Get Back**	Beatles (Apple)
2	**Goodbye**	Mary Hopkin (Apple)
3	**The Israelites**	Desmond Dekker (Pyramid)
4	**Pinball Wizard**	The Who (Polydor)
5	**Come Back And Shake Me**	Clodagh Rodgers (RCA)
6	**Cupid**	Johnny Nash (Major Minor)
7	**Gentle On My Mind**	Dean Martin (Reprise)
8	**Harlem Shuffle**	Bob & Earl (Island)
9	**I Heard It Through The Grapevine**	Marvin Gaye (Tamla Motown)
10	**Road Runner**	Junior Walker's All Stars (Tamla Motown)

15

Week ending May 1, 1964

1	**World Without Love**	Peter and Gordon (Columbia)
2	**Don't Throw Your Love Away**	Searchers (Pye)
3	**I Believe**	Bachelors (Decca)
4	**My Boy Lollipop**	Millie (Fontana)
5	**Can't Buy Me Love**	Beatles (Parlophone)
6	**I Love You Because**	Jim Reeves (RCA)
7	**Don't Let The Sun Catch You Crying**	Gerry And The Pacemakers (Columbia)
8	**Move Over Darling**	Doris Day (CBS)
9	**Juliet**	Four Pennies (Philips)
10	**Walk On By**	Dionne Warwick (Pye Int.)

disco

7" Import

1	**Aint No Stopping Us Now**	McFadden & Whitehead (Philadelphia)
2	**Ring My Bell**	Anita Ward (TK)
3	**Do Re Me For Soul**	Richard Evans (Horizon)
4	**Night Dancin'**	Taka Boom (Ariola)
5	**Get It Up For Love**	Tatavega (Motown)
6	**Having A Love Attack**	Mandrill (Arista)
7	**Can You Feel The Force**	Real Thing (Re-mix) (Epic)
8	**Make Your Move**	Joe Thomas (TK)
9	**Get On Down**	King Sporty (TK)
10	**You Gonna Make Me Love Somebody Else**	The Jones Girls (Philadelphia)

Chart supplied by: Groove Records, Greek Street, London W1

reggae

12" Pre-release

1	**Daniel**	Prince Allah, Tapper Zukie/Music Intimidator (Stars)
2	**Genesis To Revelation**	Reggae George (MCM)
3	**Freedom Fighter**	Blue Bells (Sun Light)
4	**Earth Runnings**	The African (Star Light City)
5	**Bright Soul**	Bunny Wailer (Solomonic)
6	**Sukumaka**	Linval Thompson (Prohphet's Studio B)
7	**Mark Of The Beast**	Freddie McGregor (Soul Syndicate)
8	**Morning Sun**	Iple, Food, Clothes And Shelter (Tuff Gong)
9	**Rose Marie**	Samuel Bramwell (Germain Revolutionary Sounds)
10	**I Met A Man**	The Folks Brothers (Blue Beat)

Compiled by Observer Station

MAJOR SPRING TOURS

Steel Pulse, Police, Skids, Stiff Little Fingers, Cure

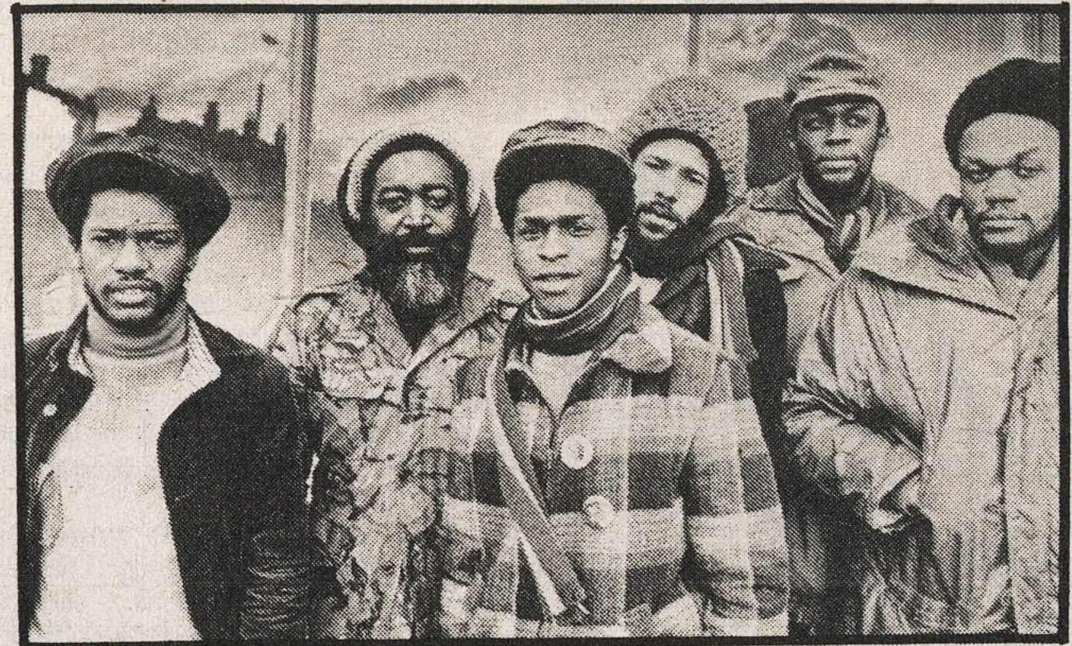
STEEL PULSE play 11 major dates in late May and early June, tied in with the release of their new album and single, and their itinerary includes a major London concert at Hammersmith Odeon.

Nine of their gigs have so far been confirmed — at Brighton Top Rank (May 22), Cromer West Runton Pavilion (25), Birmingham Odeon (26), Bristol Romeo & Juliet (28), Swansea Top Rank (29), Sheffield Top Rank (30), Portsmouth Locarno (31), London Hammersmith Odeon (June 1) and Dunstable California (2). Venues for May 23 and 24 will be announced next week. Advance ticket prices are £3, £2.50 and £2 (Hammersmith); £3, £2.50, £2 and £1.50 (Birmingham); £2.50 (Dunstable); £2 (Cromer and Swansea); and £1.90 (elsewhere).

This is the first time the band have toured as a six-piece, since the departure of Michael Riley from the line-up. Following the chart success last year of their album 'Handsworth Revolution', their new LP 'Tribute To The Martyrs' is issued by Island on June 1. And it's preceded on May 11 by a single titled 'Sound System'.

STIFF LITTLE FINGERS follow the recent chart success of their album 'Inflammable Material' with a 20-date UK tour, starting in two weeks' time. As a prelude, their third single 'Gotta Gettaway'/'Bloody Sunday' is issued this weekend under the Rough Trade-Rigid Digits label. The tour, to which one or two more gigs may be added, has been lined up by the Cowbell Agency. After a gig in Eire at Dublin University College on May 19, the British itinerary comprises:

Belfast Ulster Hall (May 21), Bradford St. George's Hall (23), Hanley Victoria Hall (24), Cambridge Corn Exchange (25), Hastings Pier Pavilion (26), Hemel Hempstead Pavilion (27), Manchester Apollo (28), Bristol Colston Hall (29), Cardiff Top Rank (30), Portsmouth Guildhall (31), Peterborough Wirrina Stadium (June 1), Aylesbury Friars (2), Sheffield Top Rank (3), Derby Assembly Rooms (4), Leicester De Montfort Hall (5), Wolverhampton Civic Hall (6), Coventry Tiffany's (7), Newcastle Mayfair (8), Carlisle Market Hall (9) and Glasgow Apollo (10).



STEEL PULSE

THE POLICE have now confirmed a dozen dates for their upcoming British tour, though several more have still to be added. Currently in America, where their album 'Outlandos D'Amour' and single 'Roxanne' have both charted, they return to Britain next week as both those releases begin to make chart headway over here.

They'll be putting the finishing touches to their next album (for late summer release) before setting out on the tour, which includes a major London gig. Dates finalised so far are Edinburgh Tiffany's (May 30), Glasgow Apollo (31), two shows at Liverpool Eric's (June 2), Birmingham Digbeth Civic Hall (6), Hanley Victoria Hall (7), Manchester Free Trade Hall (8), London Strand Lyceum (10), Guildford Civic Hall (11), Bristol Locarno (12), Newcastle Mayfair (14), Sheffield Top Rank (15) and Aylesbury Friars (16). Guest artist at all venues is Bobby Henry.

THE CURE set out later this month on their second headlining tour, taking in over two dozen venues, and culminating in a major London show at the Lyceum. The tour is timed to aid promotion of their debut album 'Three Imaginary Boys', released by Fiction Records (distributed through Polydor) on May 11. Their itinerary comprises:

Northwich Memorial Hall (May 17), Newport Village (18), Halifax Good Mood Club (19), Stafford Top Of The World (21), Birmingham Barbarella's (22), Newport Stowaway (23), Exeter Routes (24), Portsmouth Polytechnic (25), Totnes Civic Hall (26), Yeovil Camelot Suite (28), Sheffield Limit Club (29), Norwich Boogie House (31), Carshalton Park open-air (June 1), Cheltenham Whitcombe Lodge (2), Nottingham Tiffany's (4), Huddersfield Polytechnic (5), Liverpool Eric's (7), Wolverhampton Lafayette (8), Manchester Polytechnic (9), Milton Keynes Crawford Arms (11), Swansea Circles (12), Rayleigh Crocs (13), Chesterfield Fusion (14), Lincoln A.J.'S Club (15), Canterbury Kent University (16) and London Strand Lyceum (17).

THE SKIDS begin another tour in Mid-May, coinciding with the release of their latest single, the follow-up to their recent hit 'Into The Valley'. The new record, issued by Virgin on May 18, is in fact a double single — 'Masquerade' coupled with 'Out Of Town', and 'Another Emotion' c/w 'Aftermath Dub'. All four songs were penned by the band and produced by Bill Nelson and John Leckie, and the package comes in a gatefold sleeve.

It was learned this week that The Skids have been added to the line-up of the Loch Lomond Festival at Spring Bank Holiday, appearing with The Stranglers on Saturday, May 26. Another major date for them is a London concert at the Lyceum Ballroom on June 3. Other confirmed venues are Bradford University (May 16), Brighton Sussex University (18), Guildford Surrey University (19), Hanley Victoria Hall (22), Blackburn King George's Hall (27), Cambridge Corn Exchange (June 1), Lincoln Drill Hall (2), London Strand Lyceum (3), Bristol Locarno (10), Glasgow Apollo (16) and Dunfermline Kinema (17).

● THE RECORDS have been confirmed as support act on The Jam's tour, opening tomorrow (Friday) — see Gig Guide.

● WILD HORSES are another addition to the Loch Lomond event, appearing there on Sunday, May 27. THE DICKIES have also been confirmed for the festival (May 26).

SURPRISE WHO GIG

THE WHO were playing a surprise gig at London Rainbow last night (Wednesday). And as NME hits the streets in Central London on Wednesdays, this will still enable some people to catch the concert in time (tickets £5). Although the band have already been announced for a big concert in Cannes on May 12, and have subsequently added Paris Pavilion on May 16 and 17, they have slotted in this London show because they wanted to make their comeback here at home. It is their first gig with new drummer Kenny Jones. This will not affect their plans for a major UK date later in the summer.

BUT THE WHO NOT DOING SHOWGROUND

Blackbushe write-off

BLACKBUSHE AIRPORT in Surrey, where Bob Dylan performed his memorable outdoor concert last summer, will not stage another similar event this year. It seems the ownership of the land is in dispute, with local residents claiming it as common property. The argument has been going on for some time, but the Dylan show brought matters to a head, and now there's an injunction in force preventing its commercial use.

Promoter Harvey Goldsmith, who presented the Dylan show, nevertheless hopes to stage at least one major open-air concert this summer — and he is currently looking at suitable venues. One of the sites he has in mind is the Hertfordshire Showground near St. Albans — he has applied for a licence from the local council, but there is apparently considerable opposition amongst residents, and the application is unlikely to have an easy passage.

In any event, there is absolutely no question of The Who appearing at the showground, as intimated by another paper last week. Goldsmith told NME: "I have no plans to play The Who at that site. No doubt they will be doing gigs later in the year, but certainly not there. And in any case, that's only one of a number of outdoor venues for which I'm trying to obtain licences." And the report of The Who's gig at St. Albans was described by their manager Bill Curbishley as "absolute rubbish".

HEAVY-METAL HYPE

"WE DENY IT" — that was Thin Lizzy's immediate reaction to a report, printed elsewhere last week, that they are to take part in an open-air heavy-metal festival in July at a site near Birmingham. And promoters Straight Music are up in arms at the suggestion that the event, mooted since last year, has now actually come together — with Rush, Blue Oyster Cult and Motorhead among other allegedly confirmed acts.

Straight Music revealed their hopes of staging a major heavy-metal show to NME last year, and a spokesman commented this week: "That's all it was — just an idea. We've mentioned it to virtually every big heavy-metal band on both sides of the Atlantic, but we've never got down to serious discussions.

"It's one of those things we have in the back of our mind for when the time is right. Maybe this year, maybe 1982 — who knows? In any case, we're having difficulty in getting a site together, so we'll probably drop the whole idea — for this year, at any rate. And I'm really annoyed that anyone should print total speculation as fact. None of it is true, and it totally distorts everything I said to the reporter."

● THE EAGLES have emerged as favourites to headline the first of this year's Knebworth concerts (or possibly the only one). Promoter Frederick Bannister confirmed that negotiations are well in hand, but stressed that nothing has yet been signed. If it does prove to be The Eagles, the event will be on Saturday, July 14.

Dury, Lurkers touring soon

IAN DURY and the Blockheads this week revealed advance plans for the release of their new album and a summer tour. The album, the follow-up to the hugely successful 'New Boots & Panties', is titled 'Do It Yourself' and is scheduled for May 18 released by Stiff Records. Summer dates for Dury and the band are currently being finalised, and a spokesman said that details will be announced shortly. The tour will take in at least a dozen gigs.

THE LURKERS are going out on a comprehensive nationwide tour, starting at Peterborough Wirrina Stadium on May 18 — the same day as the release of their new Beggar's Banquet single 'Out In The Dark'/'Suzie Was A Floozie'. Gigs will be announced next week, but meanwhile a coach trip from London to the Peterborough show has been arranged. Tickets cost £4 (including admission) and can be obtained from Beggar's Banquet shops. Coaches leave from, and return to, the shop at 346 North End Road, Fulham.

Van Halen concerts

WITH THEIR second album currently climbing the charts, Van Halen fly into Britain at the end of next month to headline five major concerts — at Birmingham Odeon (June 25), Newcastle City Hall (26), Manchester Apollo (27) and London Rainbow (28 and 29). Tickets for the Rainbow gigs are on sale now priced £4 and £3.50 — and at the other three venues they cost £3.50 and £3. The concerts are promoted by Harvey Goldsmith. Prior to their UK visit, Van Halen play a series of eight shows in Europe, opening in Belgium on June 14.

THE SCORPIONS have now confirmed the final date of their UK tour, reported last week. It's at the Glasgow Apollo on Wednesday, May 16, and tickets are on sale now priced £2.50, £2 and £1.50.

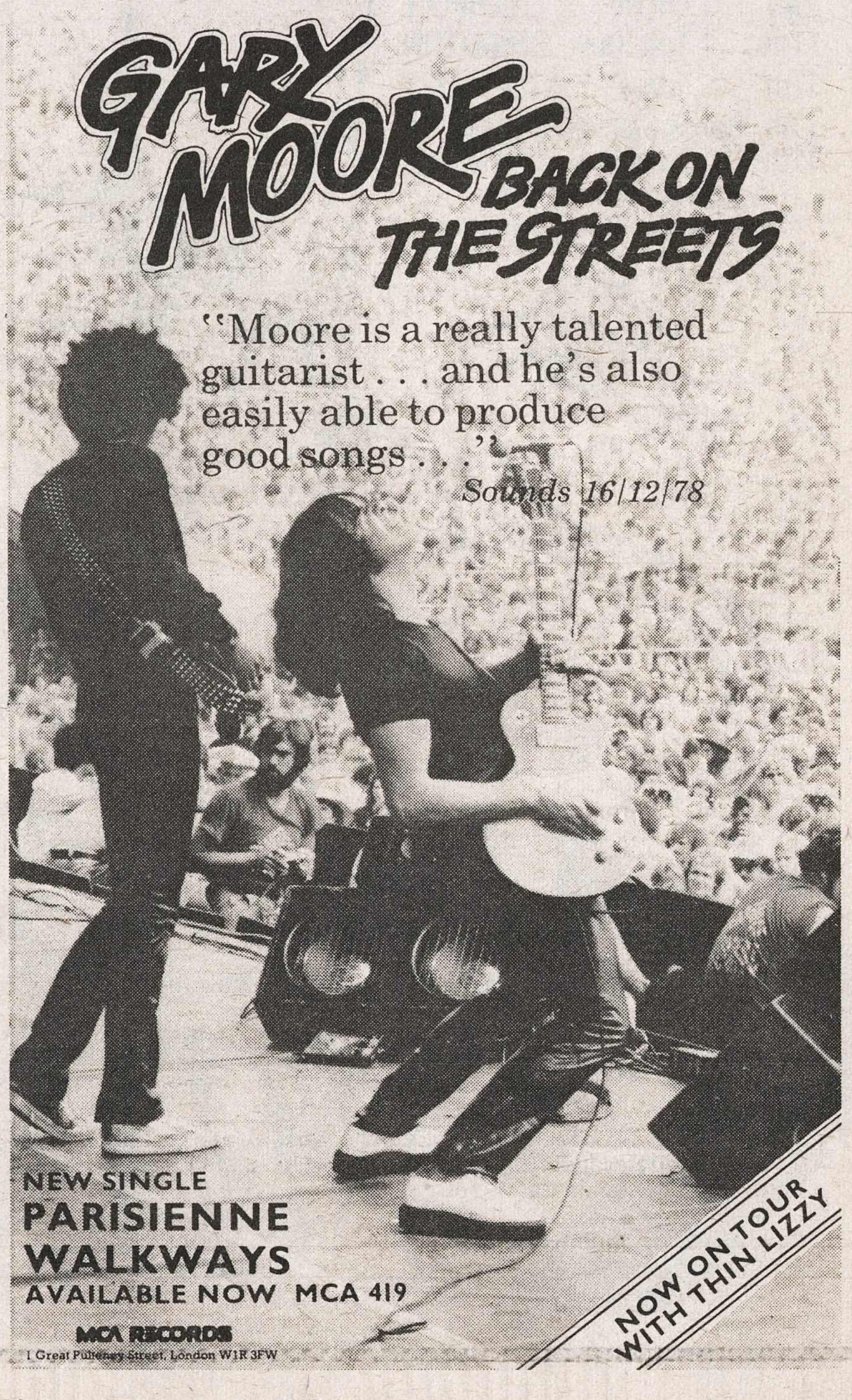
DR. FEELGOOD have made two changes in their British tour schedule, announced last week. They have added Southport Theatre on May 25, but Blackburn King George's Hall on May 27 is now cancelled.

KATE PLAYS EXTRA DATE

KATE BUSH has been set for yet another London concert — at the Hammersmith Odeon on Sunday, May 13, the day after she plays her previously-reported charity show there with Peter Gabriel and Steve Harley. Main reason why this extra date has been lined up is that it is being filmed for TV. Tickets are on sale now priced £5, £4 and £3.

ROCK CLOSURE AT WINDSOR CASTLE

ONE OF London's leading pub rock venues, the Windsor Castle in Harrow Road, is about to cease operations. It has come under new management, who apparently want to change it into a C&W venue. Tentative rock bookings had been made up to two months ahead, most of which will now be cancelled.



Hackett album plus UK tour

STEVE HACKETT

FORMER Genesis sideman Steve Hackett undertakes his second headlining tour with his own band, coinciding with the release of his third solo album. After playing 14 concerts in five European countries, he returns home for a string of ten major dates in this country, highlighted by an appearance at London's Hammersmith Odeon.

The UK itinerary is Edinburgh Odeon (June 21), Sheffield City Hall (22), Leicester University (23), Liverpool Empire (24), Brighton Dome (25), Hemel Hempstead Pavilion (27), Wolverhampton Civic Hall (28), Southampton Gaumont (29), London Hammersmith Odeon (30) and Oxford New Theatre (July 1).

The new Hackett LP, issued by Charisma on May 11, is 'Spectral Mornings'. It features him as guitarist, vocalist, composer, arranger and producer — and it's the first album he's recorded with his own band. The line-up features Pete Hicks (lead vocals), Dik Cadbury (bass, violin and vocals), Nick Magnus (keyboards, synthesisers, harpsichord and assorted electronics), John Hackett (flutes) and John Shearer (drums and percussion).

Rainbow rising

RAINBOW have now completed their new line-up, with Graham Bonnet joining as vocalist. He comes into the band which now features Ritchie Blackmore (guitar), Cozy Powell (drums), Roger Glover (bass) and Don Airey (keyboards). They have just completed their new album 'Down To Earth' for worldwide release in June, and they'll be undertaking a European tour — including British dates — in the early autumn.

CHAPIN: FOUR EXTRA

HARRY CHAPIN has added another four dates to his previously-reported British tour — at Manchester Apollo (May 22), Edinburgh Usher Hall (29), Sheffield City Hall (30) and Newcastle City Hall (31). Tickets for all gigs, including the London concert at Drury Lane Theatre Royal on June 2, go on sale next Monday (7).

● **Bram Tchaikovsky**, now featuring second guitarist Denis Forbes from Gary Holton's Gems, have their new single 'I'm The One That's Leaving' issued by Radar on June 8.

● Out this weekend on Beggar's Banquet is the **Tubeway Army** single 'Our Friends Electric' from their second album 'Replicas'. The first 20,000 copies are in picture disc form.

● Rush released this week by Casablanca is a new **Donna Summer** single called 'Hot Stuff'. It's taken from her double album 'Bad Girls', due out later this month.

● **Roy Wood** returns to the record scene, this time as the second act to appear on Nick Mobbs' new label Automatic (distributed by WEA). His new single 'We're On The Road Again' (written, arranged and produced by Wood) is out this weekend, with an album to follow shortly. He is currently preparing plans for his new live band Roy Wood's Rock Brigade.

● The current **Raydio** single on Arista 'You Can't Change That' is being made available as a 12-inch from next Monday — including, as an extra, the five-minute title track from the band's current album 'Rock On'.

● **999** are in the studios recording material for their third album and a new single. But Albion Records say that release may be delayed by the band's heavy commitments in the States, where they open another tour on June 13.

RECORD NEWS

JEFF LYNNE

ELO new elpee due

ELECTRIC LIGHT ORCHESTRA'S new album, their first studio LP since their enormously successful 'Out Of The Blue', is released by Jet Records on May 31. It's a single album titled 'Discovery', and advance orders have already ensured that it will be shipped platinum. Penned entirely by Jeff Lynne, the contents will — we are assured — be something of a surprise to ELO devotees. It comes in a gatefold sleeve. A single taken from the LP, coupling 'Shine A Little Love' and 'Jungle', comes out on May 11. Meanwhile, 'Out Of The Blue' has now reached the ten-million mark in worldwide sales, including 1.25 million in this country.

Lene latest

LENE LOVICH, who recently reached No. 2 in the charts with 'Lucky Number', has her follow-up single released by Stiff this weekend. Titled 'Say When', it's taken from her 'Stateless' album, but it has been re-mixed and over-dubbed. The B-side is 'One Lonely Heart' — and there's also a 12-inch version available, which contains an additional track called 'Big Bird'.

● **J. Geils Band** have a single rushed out this week by United Artists, to coincide with their London concert tonight (Thursday) — titled 'One Last Kiss', it's culled from their 'Sanctuary' album. Same label issues 'She Believes In Me' by **Kenny Rogers** this weekend.

● '4 Alternatives' is a four-track EP featuring individual tracks by **The Numbers, The X-Certs, Joe Public** and **48 Hours.** It's on Heartbeat Records, who are licensed through Cherry Red and distributed by Spartan. Also available by post, priced £1 (including p&p) from Heartbeat, 4 Melrose Place, Clifton, Bristol BS8 2NQ.

● **U.K. Subs** are in the process of signing a record deal with a major label. Details are expected next week, but meanwhile the band say that their single 'Stranglehold' will be coming out on June 1.

● **Maggie Ryder's** new single, issued on May 11, is 'I Am Watching You' on Polydor. And on affiliated labels, **Paul Nicholas** sings 'Two Up, Two Down' on RSO, while **Millie Jackson** advises 'Never Change Lovers In The Middle Of The Night' on Spring.

● **Linton Kwesi Johnson's** single 'Want Fi Goh Rave', taken from his album 'Forces Of Victory', is released by Island this weekend — with a longer version available in 12-inch form.

● **Vangelis,** who recently played his first London concert for two years, has a single titled 'The Long March' issued by Polydor on May 11. It's a completely new recording of a track on his 'China' album.

● Rushed out this week by Stiff is a new single by Graham Parker's band **The Rumour.** Called 'Emotional Traffic', it comes from their current album — and in view of the title, it's being issued in a choice of red, amber or green vinyl.

● **The Bishops'** latest Chiswick single 'Mr. Jones' (from their album 'Crosscuts') is finally set for release this weekend. The two tracks on the B-side are 'Human Bean' and a live version of 'Route 66'.

● Reggae band **Black Slate** launch their own label TCD Records this week. First releases are their own double A-side single, coupling 'Mind Your Motion' and 'You Can't Make Us', and the **Tony Tuff** single 'Stop My Roaming'. All singles will be in 12-inch form only with hard covers. Object of the label is to encourage hitherto unrecorded British and Jamaican talent.

● **The Monochrome Set** have just finished recording their second single for Rough Trade. It will be issued at the end of this month, when the band will be setting out on a four-week UK tour. The self-produced tracks are 'Eine Symphonie Des Grauens' and 'Lester Leaps In'.

Straight from page three of *The Sun* come models Jilly Johnson and Nina Carter, who comprise the singing duo of BLONDE ON BLONDE. Their debut single 'Whole Lotta Love' is out this week on Pye, with a picture sleeve featuring the girls somewhat less attired than they are above!

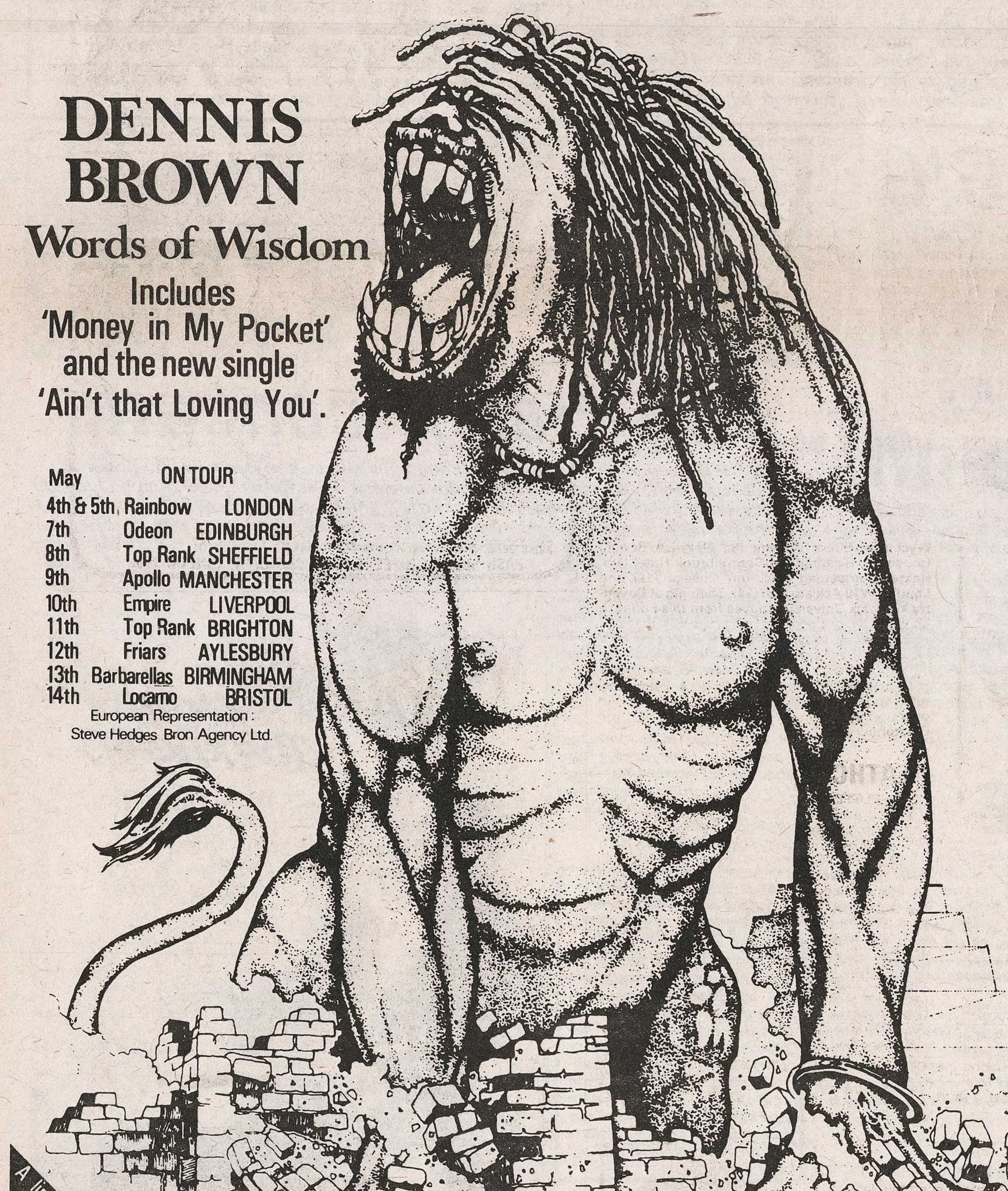
Hi-Tension funk off

HI-TENSION go back on the road later this month for a four-week tour, including a major London concert at Hammersmith. And to tie in with their outing, Island release the group's new single 'Funktified' on May 18, available only as a 12-inch discomix. Dates and venues are:

Oakengates Town Hall (May 25), Swindon Oasis (26), Cardiff Top Rank (27), Exmouth Festival Hall (28), Plymouth Fiesta (29), Nottingham Theatre Royal (31), Brighton Top Rank (June 1), London Hammersmith Odeon (2), Canterbury Odeon (4), St Albans City Hall (5), Birmingham Odeon (6), Manchester Apollo (7), Durham University (8), Liverpool Empire (9), Sheffield Top Rank (10), Cambridge Queen's College (12), Coventry City Centre (14), Peterborough Wirrina Stadium (18), Southend Talk Of The South (19) and Norwich Cromwells (21).

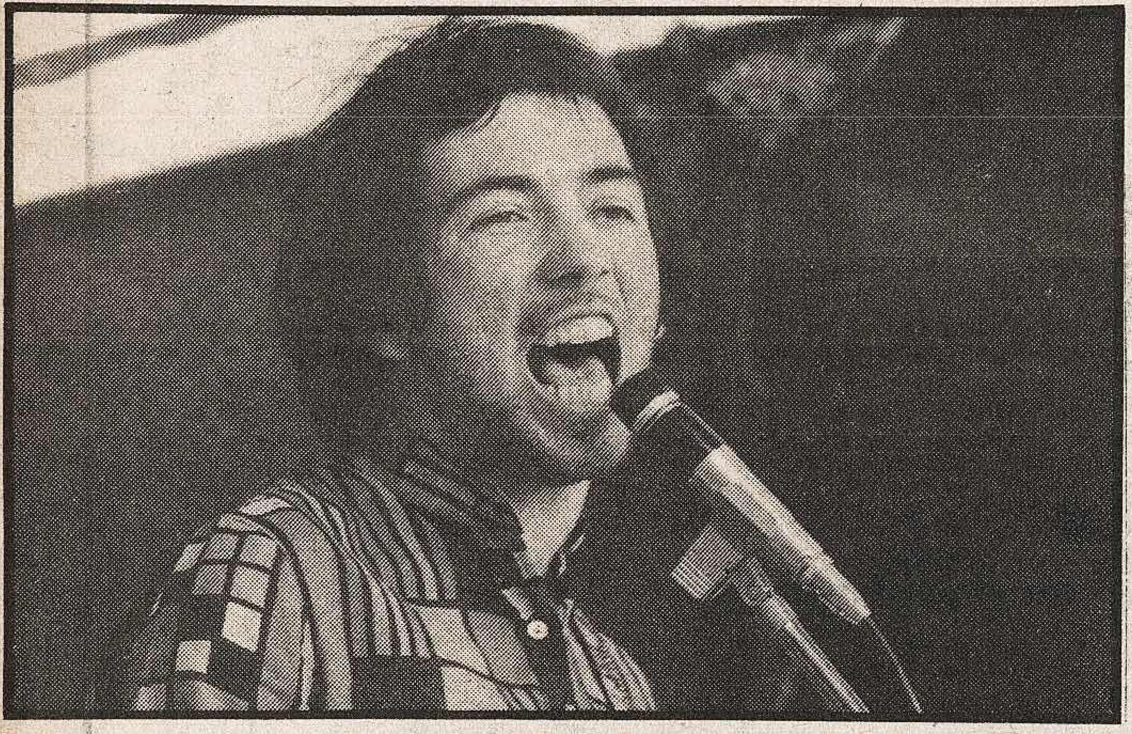
Hammersmith tickets are on sale now priced £3, £2.50 and £2. A support act has still to be named.

LISTEN TO THE WORD



DENNIS BROWN
Words of Wisdom
Includes 'Money in My Pocket' and the new single 'Ain't that Loving You'.

May ON TOUR
4th & 5th Rainbow LONDON
7th Odeon EDINBURGH
8th Top Rank SHEFFIELD
9th Apollo MANCHESTER
10th Empire LIVERPOOL
11th Top Rank BRIGHTON
12th Friars AYLESBURY
13th Barbarellas BIRMINGHAM
14th Locarno BRISTOL
European Representation: Steve Hedges Bron Agency Ltd.



Buzzcock PETE SHELLEY

COCKS CROW IN THE PARK

THE BUZZCOCKS have now officially been confirmed to headline a free open-air concert in London's Hyde Park on Saturday, August 18. Permission has already been obtained from the Department of the Environment for the gig to be staged. It is being promoted by the Asgard Agency, who are currently lining up other acts — although they stress that it is essentially The Buzzcocks' own show, and other names on the bill will appear as their guests. The band were invited to play the Loch Lomond Festival at Spring Bank Holiday, but rejected it in favour of their own free show. Full details of the concert will be announced shortly.

Poor old J.J.

BURNEL DATE IN LONDON IS CALLED OFF

JEAN JACQUES BURNEL'S projected major London concert, planned for Hammersmith Odeon on Tuesday of this week, was called off at the end of last week — mainly due, said a spokesman, to Burnel's state of mind following poor reaction to the early part of his solo tour.

The Hammersmith venue had been booked as a replacement for his original London gig at Drury Lane Theatre Royal, from which he was banned when the owners realised he was a member of The Stranglers.

Out-of-town dates have, almost without exception, proved to be something of a flop. Gigs were sparsely attended, and those who did show up seemed disappointed by Burnel's choice of material — apparently expecting Stranglers songs instead of a live performance of his vastly contrasting album 'Euroman Cometh'.

The promoters say that Hammersmith wasn't cancelled solely because of poor advance bookings — it was rather that Burnel was dispirited by the whole tour project. But they intend going ahead with a solo Burnel gig in London, which will now take place after The Stranglers' appearance in the Loch Lomond Festival in late May, and probably at a smaller venue than Hammersmith. Meanwhile, Burnel himself said at the weekend that he's doubtful if he will ever attempt another solo tour.

But Cornwell presses on

DESPITE THE poor reaction to his colleague's tour, fellow Strangler Hugh Cornwell intends to go ahead with his solo dates in midsummer. These will coincide with the July release of his debut solo album, now officially titled 'Nosferatu' — which was the name of the first-ever Dracula film, made in Germany in 1922! The album was recorded on the West Coast of America, with a star line-up which included Captain Beefheart's drummer Robert William and ex-Mothers Of Invention keyboards man Ian Underwood.

NEWS ROUND-UP

BRUFORD, drummer Bill Bruford's new band, have added two dates to their debut tour reported last week — at Cleethorpes Winter Gardens (May 10) amd Wakefield Unity Hall (13). Their gig at Uxbridge Brunel University is brought forward from May 9 to this Sunday (6).

CHRIS REA has put back his show at London Victoria The Venue from tonight (Thursday) to May 13. Appearing there tonight instead are the Tony Ashton Band with guest Neil Innes.

BRIGHTON Buccaneer, one of the leading venues on the South Coast gig circuit, is starting a series of Mod weekends. First confirmed bookings are The Teen Beats (tomorrow, Friday) and Secret Affair (Saturday).

TATA VAGA, Motown Records' rising new star, arrives in Britain next Tuesday (8) for a promotional visit in connection with her newly released album 'Try My Love' and single 'Get It Up For Love'. She's not expected to make any live appearances.

BERT JANSCH and his new band Conundrum are appearing as special guests on the farewell tour by Fairport Convention, which opened at the weekend. With Jansch on guitar and vocals, the other members are Martin Jenkins (violin and mandocello) and Polly Bolton (vocals). They are featuring material from his new Charisma LP 'Avocet'.

THE ENID are spending most of this month recording their new album, but they have slotted in three dates — at Southampton South Stoneham House Hall (this Saturday), Aberdeen Robert Gordon Institute (May 25) and Edinburgh Heriot Watt University (26).

CLINT EASTWOOD, one of the top Jamaican toasters, is coming to Britain for a three-week tour from May 11 to June 2. Dates are currently being finalised by Terry King Associates.

JOHN MAYALL — whose two nights at London Victoria The Venue (May 29-30) were announced last week — also plays Irish gigs at Belfast Grosvenor Hall (May 25) and Dublin Stadium (26). Another UK dates is being lined up for Mayall and his seven-piece band, but details are still unconfirmed.

THE SPECIAL A.K.A. play London Camden Dingwalls (tonight, Thursday), London Islington Hope & Anchor (Saturday), Kingston Noise Factory (May 7), London Fulham Greyhound (8), Telford Town House (17), Birmingham Barbarella's (21), Norwich Boogie House (26), London Strand Lyceum (27), Martletwy Cross Hands (June 2) and Newbridge Memorial Hall (3). The gigs support the band's new single 'Gangsters', released this week on their own Two Tone label (distributed by Rough Trade).

THE SPORTS, who supported Graham Parker & The Rumour on their recent British tour, return home to Australia next week. They play their final gig this Saturday (5) at London Kensington Nashville, but they hope to be back in Britain later in the year.

RACHEL SWEET has added another date to her current short tour — at Colchester Essex University on May 12. She's being backed by The Escorts, comprising four members of Fingerprintz, who supported Lene Lovich on her recent tour. Stiff Records say that an extensive series of concerts is being arranged for Rachel in the autumn.

DEBBIE HARRY recorded a two-hour show for Radio 1 during Blondie's recent brief UK visit. She takes over as disc-jockey in the 'Star Special' show set for broadcast on Sunday, June 10. Also newly confirmed for this series are David Bowie (May 20), Tina Turner (27) and Justin Hayward (June 3).

On The Road

AFTER THE FIRE

AFTER THE FIRE are playing more gigs in support of their current CBS single 'One Rule For You' — at **Axminster** Guildhall (tomorrow, Friday), **Middlesbrough** Teesside Polytechnic (May 10), **Lincoln** A.J.'s (11), **Sheffield** Limit Club (15), **London Fulham** Greyhound (17), **Framlingham** Assembly Rooms (18), **Swindon** Brunel Rooms (22), **London** Marquee (23), **Chesterfield** College of Art (24), **Derby** Lonsdale College (25), **Halifax** Good Mood Club (26), **Belfast** The Pound (30), **Norwich** Boogie House (June 7) and **Northampton** Nene College (8).

AGONY COLUMN

AGONY COLUMN promote their new Tyger label double A-side single '(I Had It) All Worked Out'/'Good Grief' at **London Harrow Rd.** Windsor Castle (tomorrow, Friday), **Meanwood** Community Centre (May 7), **Nottingham** Trent Polytechnic (8), **Leeds** University (9), **Halifax** Good Mood (11), **Newcastle** University (12), **Leeds** Marquis of Granby (16), **Bingley** Arts Centre (20), **Newcastle** Polytechnic (23), **Retford** Porterhouse (25), **Leeds** Royal Park Hotel (28), **Edinburgh** Heriot Watt University (30), **Newcastle** Cooperage (June 7), **Leeds** Royal Park (9) and **Hull** Humberside Theatre (10).

THE DOLL

THE DOLL, who scored a chart hit earlier this year with 'Desire Me', have undergone an extensive personnel change. Only Marion Valentino (vocals and guitar) and Chris Yianni (bass) remain from the original line-up, and they've now been joined by new members James West (organ and guitar), Michael Cassey (drums) and Dennis Haynes (keyboards). The new-look band can be seen in action at **Sheffield** Limit Club (tonight, Thursday), **Newport** Village (Friday), **Leeds** Fforde Green Hotel (Saturday), **London Kensington** Nashville (May 7), **Birmingham** Barbarella's (8), **London** Marquee (9), **Cromer** West Runton Pavilion (11), **Dudley** J.B.'s (12) and **Uxbridge** Brunel University (13). More dates are being finalised.

THE UNDERTONES

THE UNDERTONES have completely re-vamped their latest UK tour, and their revised schedule is now as follows: **Hull** University (tonight, Thursday), **Wolverhampton** Lafayette (Friday), **Manchester** Factory (Saturday), **Bridgend** Drones (Sunday), **Swansea** Circles (May 8), **Hanley** Victoria Hall (10), **Newport** Village (11), **Liverpool** Eric's (12), **Cambridge** Corn Exchange (18), **Gloucester** Leisure Centre (19), **York** Pop Club (20), **Middlesbrough** Rock Garden (22), **Leeds** Poly (24), **Oxford** Poly (25), **Aylesbury** Friars (26), **Guildford** Civic Hall (27), **Bristol** Locarno (28), **Plymouth** Fiesta (29), **Coventry** Tiffany's (31), **Norwich** St Andrew's Hall (June 1), **Brighton** Poly (2) and **Chelmsford** Chancellor Hall (3).

WENDY HERMAN of Angletrax

ANGLETRAX

ANGLETRAX, the five-piece band fronted by ex-Sadista Sisters member Wendy Herman, are newly set for **Bath** Arts College (tomorrow, Friday), **London Stoke Newington** Pegasus (May 10), **London** Marquee (11), **Leeds** Fan Club (17), **Middlesbrough** Rock Garden (19), **Uxbridge** Brunel University (20), **Bishops Stortford** Triad Leisure Centre (21), **Sheffield** Limit Club (22), **High Wycombe** Nags Head (24), **London** Central Polytechnic (25), **Liverpool** Eric's (31) and **Dudley** J.B.'s (June 1). The band have their first single under their recently-signed deal with Ariola-Hansa issued on May 18 — titled 'Things To Make And Do', it's self-penned and self-produced, and comes in a special picture bag.

MIKE HARDING

MIKE HARDING, who played a marathon 61-date concert tour last autumn, goes on the road again this month — this time visiting smaller venues which, in most cases, are off the normal circuit. He takes his one-man show to **Chester** Gateway Theatre (May 20), **Swinton** Lancastrian Hall (23), **Shrewsbury** Music Hall (25), **Rotherham** Civic Theatre (26), **Bingley** Arts Centre (27), **Harrogate** Theatre (29), **Whitehaven** Civic Hall (30), **Grizedale** Theatre In The Forest (31), **Manchester Wythenshawe** Forum (June 1 and 2), **Nottingham** Playhouse (3), **Scunthorpe** Civic Theatre (6 and 7), **Southport** Arts Centre (9), **Lincoln** Theatre Royal (10), **Heywood** Civic Hall (12), **Horwich** Leisure Centre (14), **Buxton** Playhouse (15) and **Congleton** Alsager Centre (22). Ticket prices range from £1.50 to £2.50 (except £3 at Nottingham). Harding's new studio album 'On The Touchline', featuring 11 new songs and no dialogue, is released by Phonogram on June 15.

HERE & NOW

HERE & NOW have added a further string of dates to their latest free tour, for which initial dates were reported three weeks ago. Newly confirmed are **Uxbridge** Brunel University (this Sunday), **Nuneaton** 77 Club (May 7), **High Wycombe** Bucks College (8), **Norwich** Boogie House (9), **Birmingham** Bournebrook Hotel (10), **Hemel Hempstead** Dacorum College (12) and **London W10** Acklam Hall (14). Their gig at **Coventry** Warwick University moves from this Friday to May 11, while **London Westbourne Park** Meanwhile Gardens switches from this Sunday to May 13. Guest bands vary throughout the tour, but they include Blank Space, Danny & The Dressmakers, The Prefects and The Fall. After they return from Europe, Here & Now will be playing over the summer solstice at Stonehenge and Glastonbury.

HEATHCLIFFE

HEATHCLIFFE takes his 'Tribute To Elvis' roadshow on a massive tour, starting this weekend and continuing spasmodically until the end of the year. First confirmed dates are **Bexhill** De La Warr Pavilion (this Saturday), **Camberley** Civic Hall (May 17), **Wavendon** Music Festival (27), **Salford** Broughton Recreation Centre (June 2), **Norwich** Theatre Royal (3), **Sunderland** Empire (7), **Cardiff** New Theatre (24), **Canterbury** Marlowe Theatre (July 2), **Farnham** Redgrave Theatre (16), **Mold** Theatre Clwyd (August 5), **Canvey Island** The Paddocks (11), **Lincoln** Theatre Royal (31), **Worthing** Connaught Theatre (September 9), **Folkestone** Leas Cliff Hall (15), **Leamington** Spa Centre (21), **Cymbran** Congress Theatre (22), **Bromley** Churchill Theatre (23), **Ipswich** Corn Exchange (28), **Swindon** Wyvern (29), **Huddersfield** Town Hall (October 5), **Clacton** Princess Theatre (November 9), **Workington** Carnegie Theatre (30) and **Oldham** Grange Arts Centre (December 1). He's just been signed by Pye, who release his debut single 'Big Hunk Of Love' on May 25.

MIKE HARDING

STRAIGHT MUSIC PRESENTS
THE J. GEILS BAND
WITH GUESTS
WILKO JOHNSON'S SOLID SENDERS
HAMMERSMITH ODEON
QUEEN CAROLINE ST. W6
THURSDAY 3rd MAY at 8·00
TICKETS £3·50, £3·00, £2·50 (inc VAT) IN ADVANCE THEATRE BOX OFFICE, TEL: 748 4081, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371, PREMIER BOX OFFICE, TEL: 240 2245, USUAL AGENTS OR ON NIGHT

STRAIGHT MUSIC PRESENTS

DENNIS BROWN
AND THE PROFESSIONALS
WITH GUEST
RUDY THOMAS
RAINBOW THEATRE
232 SEVEN SISTERS ROAD, N.7
FRI/SAT~4th/5th MAY at 8·00
TICKETS £3·50, £3·00 £2·50 (INC VAT) ADVANCE THEATRE BOX OFFICE 263 3148 9, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., 439 3371, PREMIER BOX OFFICE, 240 2245, USUAL AGENTS OR ON NIGHT

STRAIGHT MUSIC PRESENTS
THE TUBES
WITH GUESTS
SQUEEZE
HAMMERSMITH ODEON
QUEEN CAROLINE ST., W6
MON 21st thru SUN 27th MAY at 8·00
TICKETS £4·50, £3·50, £2·50 (inc. VAT) ADVANCE THEATRE BOX OFFICE, TEL: 748 4081, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE, TEL: 439 3371, PREMIER BOX OFFICE TEL: 240 2245, USUAL AGENTS OR ON NIGHT

MUSIC BY POST
Comprehensive Catalogue free on receipt of 7p/9p stamp

This week's best selling SONGBOOKS

BLONDIE Songbook	£1.00
LED ZEPPELIN Complete	£5.50
THE CLASH Songbook	£2.95
KATE BUSH The Kick Inside	£1.00
KATE BUSH Lionheart	£3.25
IAN DURY Songbook	£2.95
BOB DYLAN Street Legal	£2.95
THE WHO Who Are You	£2.00
BOWIE Songs of	£3.95
ELP Songbook	£3.50
SEX PISTOLS Never Mind The Bollocks	£3.50
QUEEN Jazz	£2.95
DEEP PURPLE Machine Head	£1.50
THIN LIZZY Best of	£2.95
BUZZCOCKS Songbook	£2.50
ROD STEWART Blondes Have More Fun	£2.50

BOOKS

SEX PISTOLS File	£2.25
BOWIE A Portrait	£1.95
BOWIE The Lives & Times Of	95p
BLONDIE	£1.25

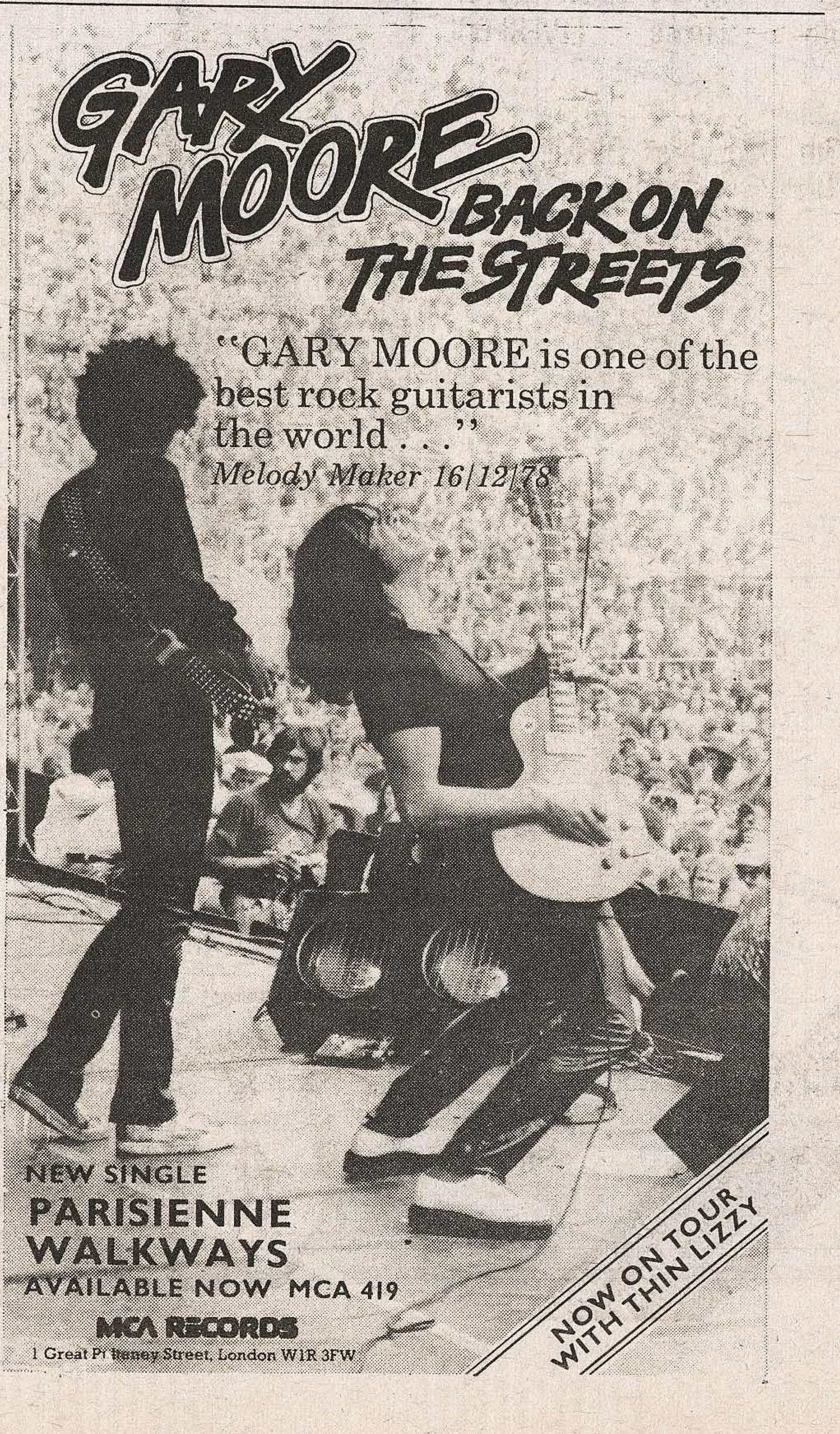
TUTORS

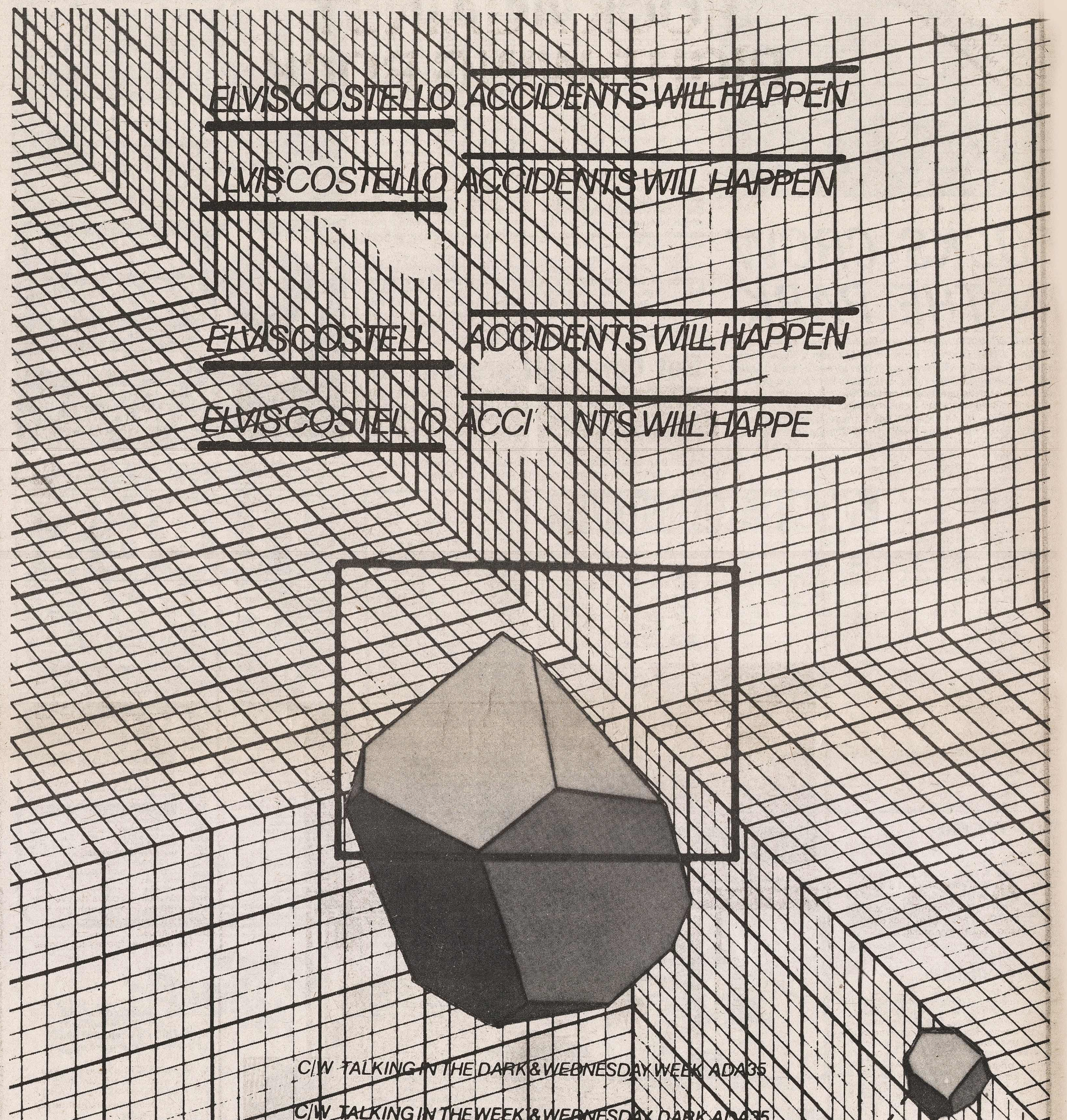
Bert Weedon — "Play in a Day"	£1.40
500 Chord Shapes	60p
Bass Guitar tutor + record	£3.50
Rhythm Guitar tutor	£3.50
Lead Guitar Tutor + record	£3.50

POSTAGE & PACKING CHARGES

ORDER	GB & N IRELAND	OVERSEAS
£2 or under	30p	40p
£4 or under	60p	70p
£10 or under	90p	£1.00
over £10	£1.00	£1.50

PASH MUSIC STORES, 5 ELGIN CRESCENT, LONDON W11




ELVISCOSTELLO ACCIDENTS WILL HAPPEN
LVISCOSTELLO ACCIDENTS WILL HAPPEN
ELVISCOSTELL ACCIDENTS WILL HAPPEN
ELVISCOSTEL O ACCI NTS WILL HAPPE
C/W TALKING IN THE DARK & WEDNESDAY WEEK ADA35
C/W TALKING IN THE WEEK & WEDNESDAY DARK ADA35

1. THE THREAT TO OUR NATION'S YOUTH

ROCK AGAINST RIGHT-WING ROCK BEING CALLED FASCIST

. . . . in which capitalist H.M. technoflash dealers RUSH reckon they've been badly done by and talk to JOHN HAMBLETT.

WHY? WHAT? Where? When? and Who? are the general principles of journalism. Finding out facts. In this particular case the Who? Where? and When? are easy: Rush, Glasgow, Thursday last.

Why? is a little more complex.

The obvious reason for running a feature on Rush is that they're an exceptionally successful rock band, presumably popular with the record buying/concert going public. In other words, you.

Then there's the added spice of the fact that Rush are not a 'fashionable' band either musically lyrically or in their supposed political stance.

This places their success in a different light and also makes them an appetisingly easy target for critical thrusts and well-aimed wit.

After all, it's not every day a bunch of Longhair Mystic 'Fascists' from across the water obligingly lay their collective neck on the butcher's block, offering the intrepid young reporter a prime chance to strike a blow for the forces of contemporary music and social equality.

. . . A Child's Guide To Unmasking Fifth Column Infiltrators — Fifth Columnists moreover who haven't even been blessed with the decency of good taste to employ a modern vehicle for the conveyance of their propaganda.

Firstly however, it only fair to make clear my position regarding the band and the music they play.

Does he like them? I hear you ask.

The answer, perhaps unfortunately, is no. I think the music is dull and boring. Neither can I find any solace in their romantically mysterious, cumbersome and pompous lyrics.

So why am I writing this article? The simple answer is that I'm interested; interested in the appeal and effect this music has, interested in the motives, and interested in the possible ramifications.

And so to business.

ACKNOWLEDGING the fact that rock-jargon is a facile by-product of a facile product, it is probably true to state that Rush are a 'hard' rock band who play 'heavy music'.

But personally I believe that if you're ready to toss terms like that around, then you should be prepared to define them.

Rush's music is 'heavy' because it relies for its impact and appeal on an obvious, repetitive beat created by the fusion of over-loud bass and busily meticulous drumming, enhanced by fairly constant and usually dexterous lead guitar solos.

Its attitude is 'hard' because the musicians — consciously or otherwise — are perpetuating and promoting, by virtue of the well-thumbed catalogue of stances and poses they flick through, the tough, and ambiguously (bi)sexual projection that is a basic principle of rock'n'roll.

They are — in part at least — rock'n'roll because they rely solely on, and aim purposefully for a purely emotional/physical response.

Musically they have evolved from a predictable and unastonishing rock band, as typified on their first Mercury album 'Rush', into a bourgeoise, grandiloquent rock band — a style initially formulated on the arrival of drummer / lyricist Neil Peart and the subsequent release of 'Fly By Night', developed through '2112', and further refined on their most recent studio album, 'Hemispheres'.

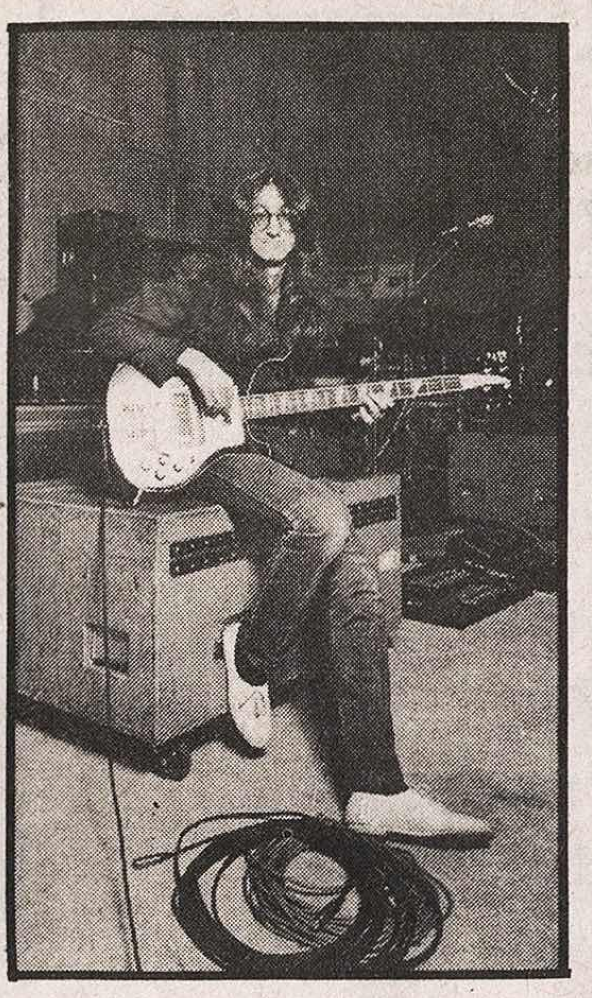
Their music is a demonstration of old skills and techniques, an exhibition of the obvious — often in fancy dress, with little room allowed for speculation (on the part of the listener) or improvisation (on the part of the musicians).

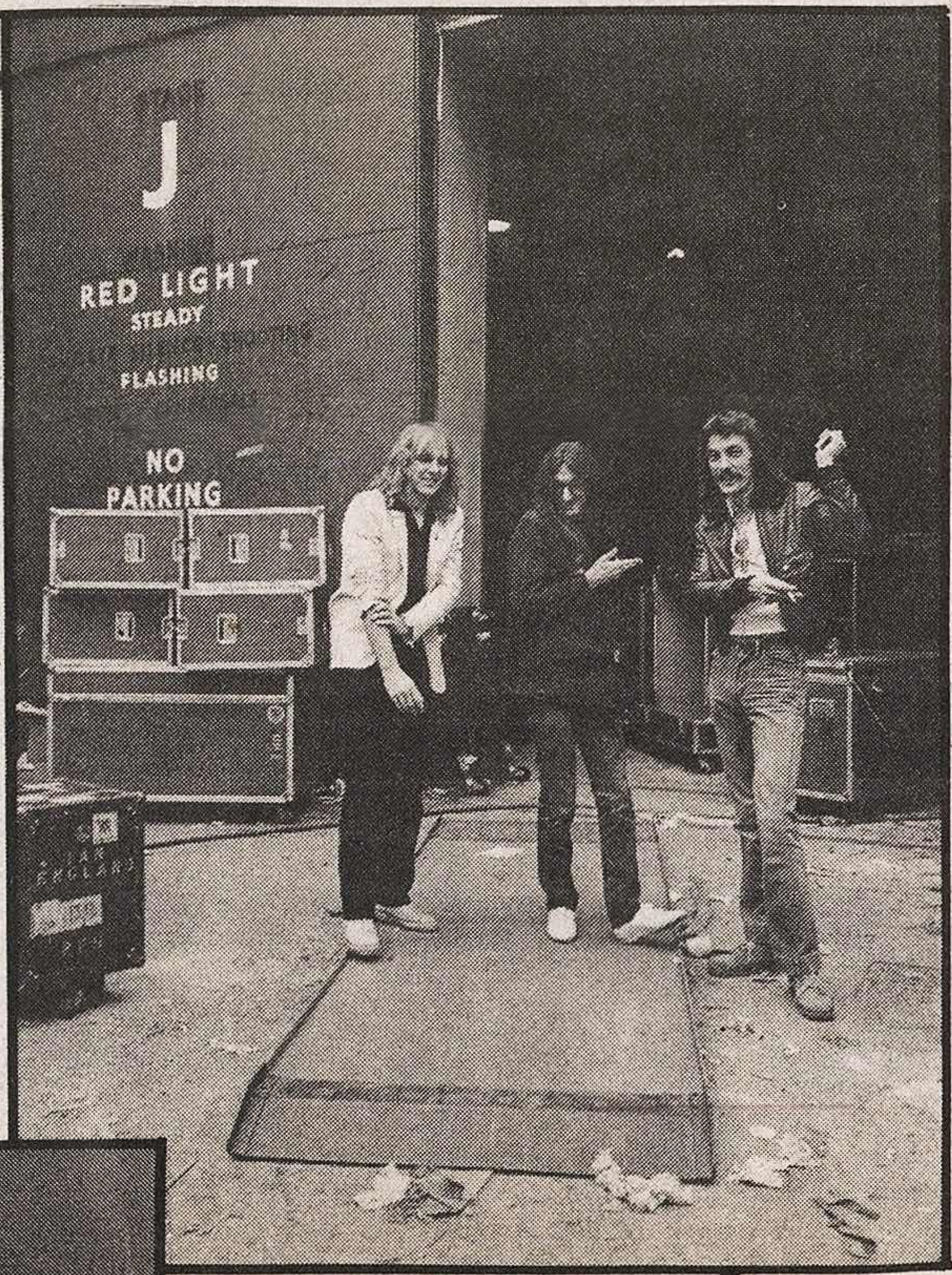
However, the problem to which we should address ourselves at this point is not whether this is a 'good' thing or a 'bad' thing, but whether they are successful (artistically and commercially) within the zone in which they have chosen to operate?

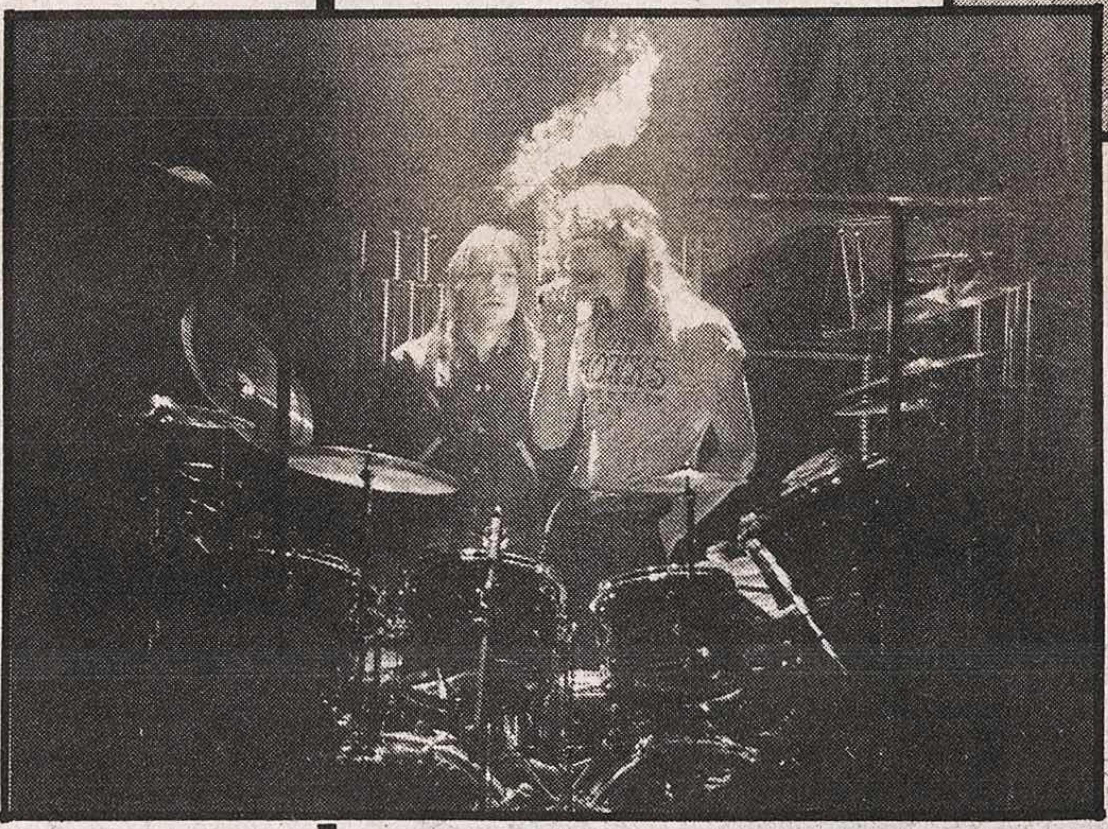
And the answer has to be yes.

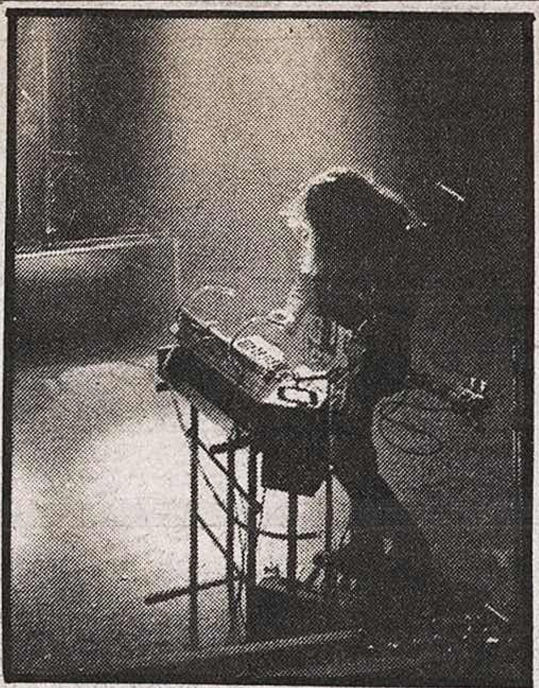
Rush are singularly successful in their chosen field.

Their albums sell in huge quantities. Their tours are guaranteed sell-outs. Artistically, it could be argued, they are also successful (though this point is not nearly so self-evident as the former), as they are powerfully competent musicians whose skills more than satisfy the apparent cultural requirements of their audience. Indeed, their fans would insist that they are inspired musicians and nothing less.

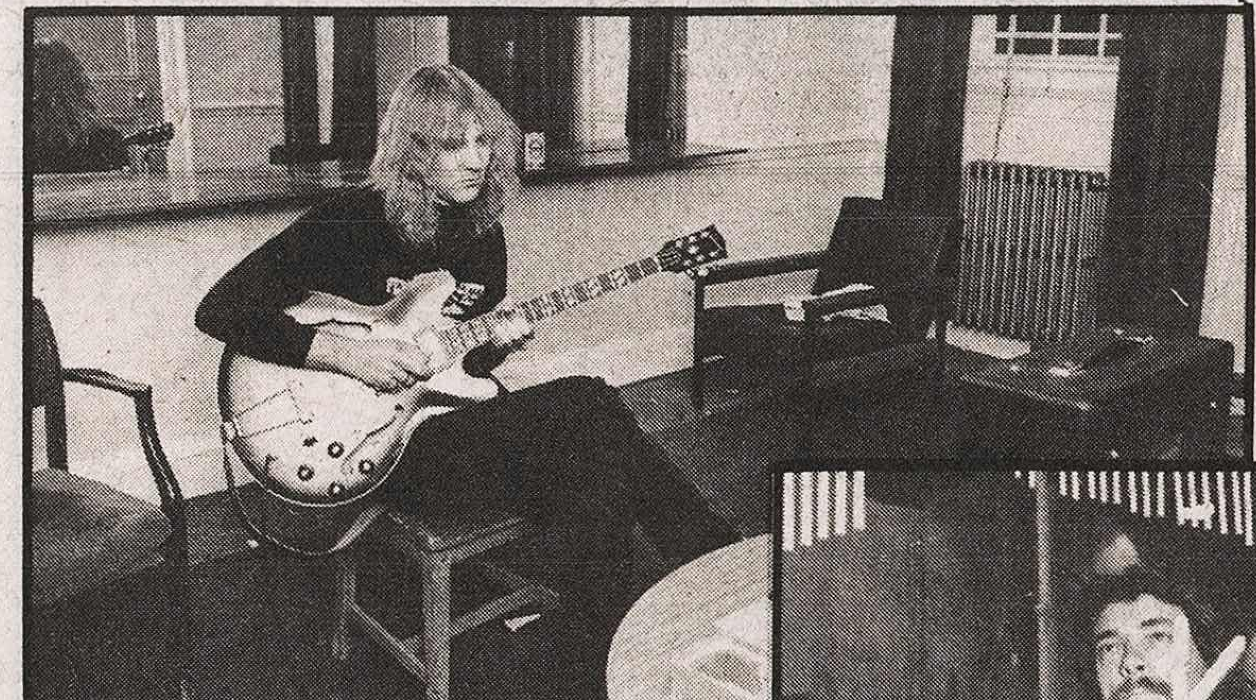


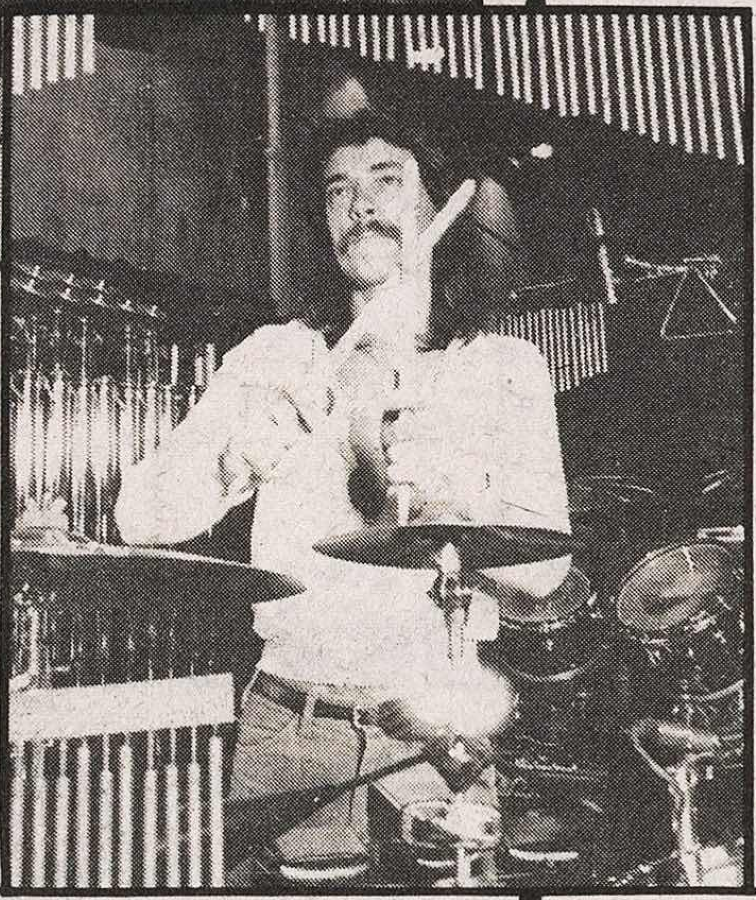






Pix: FIN COSTELLO





AFTER THURSDAY night's gig at the Apollo I asked Neil Peart what criteria *he* used to gauge the success of the band's live work:

"Oh, I would have to say that the main consideration is how well I played, and how well the rest of the band played. If I feel that I have played well then great, but if play badly then no amount of audience adulation is going to convince me otherwise.

"Of course other factors do contribute: the audience can make a gig better, and technical problems also have an effect. Obviously the ideal gig would be if I played up to my potential, with no technical problems and in front of a great audience."

The general opinion of Rush held by the majority of rock critics can probably be best summed up by quoting a typically witty reply CSM penned in Gas Bag only last week: "That's okay Lyn. Think of all the people who're too young to tell Rush from Bullshit."

In all honesty I must confess to feeling quite some sympathy with that sentiment. But it must be said that there were a couple of thousand or more people at the Glasgow Apollo obviously thought differently. And not all of them were young.

The performace was frighteningly close to faultless. The beat remained strong and constant. The solos were for the most part immaculately executed. Rush fans had good cause to feel jubilant.

What, I wondered, made these people fans. Where does the appeal lie?

"I think that there is something fundamentally attractive about the beat of the music we play," says Peart. "I think it reaches people on a very basic level. We aim for, and get I feel, an emotional response from our audience."

In pursuit of that emotional response, Rush bolster their live music with all manner of flagrantly vacuous, visual rhetoric; smoke bombs, dry ice, the whole kitankaboodle. I put it to Peart that the band were simply going through Predictably Empty Motions in order to gross Predictable Empty Reactions.

"No, no, I don't think that's the case. We only use visual effects where and when we feel they enhance the music. We'd never use visual effects if we thought they detracted from the musical performance.

"For example, the dry-ice comes on to coincide with a particularly sparce section and in doing so goes toward creating an entire picture."

Oh I know it's all old hat, right? But it's the most professionally and thoughtfully choreographed old hat I have ever seen. Just what prize this dubious merit qualifies them for in the Aesthetic Sweepstakes I don't know — what more can be said with any degree of originality and conviction on the subject of aesthetics in relation to Rush and their ilk.

In the final anaylsis beauty is an abstract quality; nothing can be said to be intrinsically beautiful or aesthetically pleasing. If it could we would all find exactly the same kinds of music attractive. It would make this job easier. Thank God it isn't.

"*MAKE SURE that the next time you see them, you see them with your eyes open, and know what you see. I, for one don't like it.*" Thus ended the last Rush article to appear within these hallowed pages. Penned by Miles, it was the only article I'd ever read about the band — a fact I pointed out to Peart during the course of our conversation.

"Hell, what did you expect to meet after reading *that?* You must have been expecting to be introduced to a bunch of Nazis (the thought had crossed my mind).

"What Miles said in that interview was that basically we are a bunch of nice-guy Nazis — which,

■ *Continues over*

RUSH

■ *From previous page*

of course, is not true."

You feel you were misrepresented?

"Oh, absolutely. That was a very dishonest article. I was under the impression that Miles and I had gotten on very well. I even gave him my address in New York and told him to stop by any time he was in the neighbourhood. All that so-called political dialogue took place after the interview had finished; we were just chatting, really amenably, I thought, and he twisted it all round. I just feel that it was basically dishonest."

But surely if you actually said the things that Miles quoted you as saying, and you sincerely believed them to be true, you have no right to be upset or surprised to see them in print.

"Oh, you're absolutely right. When you're in this position you have to be prepared to be on trial all the time.

"My argument is that he *misrepresented* the things that were said; took it all out of context. As far as I was concerned all I was doing was taking up a contrary stance in what I considered to be an essentially philosophical argument — and he made it appear to be political dogma.

"He represented us as fascist fanatics . . . and if that were the case we would have the world's first Jewish Nazi Bass Player (laugh). It's ludicrous. We're not fascists. We're not racists. I was very upset when I read that article. In America when you call someone a fascist it's the worst, y'know? It's the pits. But over here, I now realise, that in certain quarters anyone who isn't a socialist is, by definition, a fascist. (Laughs)."

Rush make no secret of the fact that they don't align themselves with the socialist cause; they are in fact self-confessed 'capitalists'.

A capitalist, as far as I am aware, is not the same thing as a fascist. Fascism, and stop me if you've heard this one before, initially was an authoritarian, and nationalistic right-wing political movement founded in 1919 in Italy by Benito Mussolini; now the concept has broadened in general usage to encompass any right wing, anti-Communist, or racialist party, or political ideology — plus schoolteachers, football supporters, the police, sub-editors, GPO, KGB, CGI, NCB, and a whole host of other individuals and public bodies depending on just who's pointing the finger.

Rush are not racialist, they are not nationalists; and they firmly believe — rightly or wrongly — that the extreme left are just as likely to implement an authoritarian government as the extreme right.

"Basically we absolutely believe in the total freedom of the individual. Politics only constitutes the tip of the iceberg in that respect. I'm not so much concerned with politics as an end as with the role they play in a broader philosophy. To present a picture of us as a right-wing political band would be totally false; it would be a totally warped picture.

"It's like the National Front's television broadcast (shown that night). They were presenting a totally false picture of themselves and their policies; they were only showing the tip of the iceberg — coming on TV all smiles and charm, skimming right over the top of all their most offensive policies, when everybody knows that they are racialist and right-wing fanatics.

"This may sound corny, or banal, but when people call me a fascist it hurts. I'm a sensitive person, and I don't want to be identified with people like the National Front. I was working over here in England when they got their first wave of publicity, and I know what they are all about and I don't like it."

THE MESSIANIC filibusters of the reactionary, dogmatic left would have us believe that Rush — and their like — will be damned out of their own mouths. But all anyone has to do is listen to the lyrics; *world domination does not come into it.*

You could say they were reactionary, though.

"Lyrics are definitely of secondary importance as far as I'm concerned," says Peart. "When I joined the band I had no intention of writing lyrics, but somebody had to do it, so . . . actually, quite often I've got a tune in my head while I'm writing the words; so I'm writing the lyrics to fit a melody."

Yes, but surely you must have an idea in your head that you want to communicate when you sit down to write a song. Lyrics don't come from thin air.

What about 'Trees' for example; that seems to me to be a definite and resolute dictum against trade unionism and organised labour.

"Really (apparently surprised at the suggestion), I can assure you that that wasn't the intention. Initially that song came about as a cartoon. I sat down after a gig somewhere and it came to me all of a sudden, this very vivid visual cartoon. It was the fastest song I ever wrote; I wrote it in about five minutes, actually.

"I suppose it's basically about the crazy way people act. This false ideal of equality they try and create. I simply believe that certain people are better at doing certain things than other people. Some people are naturally talented — they have a gift or whatever — and some people aren't. This doesn't mean that these people are greater human beings, by virtue of that talent, it merely means they are more talented."

"There is unrest in the forest
There is trouble with the trees
For the Maples want more sunlight
And the Oaks ignore their pleas

The trouble with the Maples
(And they're quite convinced they're right)
They say the Oaks are just too lofty
And they grab all the light

So the Maples form a union
And demand equal rights
'The Oaks are just too greedy
We will make them give us light'
Now there's no more Oak oppression
For they have passed a noble law
And the trees are all kept equal
By hatchet
Axe
And saw."— Trees.

IF IN SOME moral referendum we were asked to cast a vote on the subject, hopefully we would all put a cross in the box marked 'Freedom Of Expression'; but would that necessarily mean that we agreed on the definition of that term?

Should freedom of expression be allotted to only those who would express the things we feel should be expressed in a manner in which we, ourselves, would choose to express them?

Should, in fact, Neil Peart be allowed to write songs like 'Trees' and play them to who knows how many thousands of young (impressionable?) people, whether or not the views articulated through those songs are politically fashionable or express principles that you and I deem morally unjustifiable?

In a nutshell, should freedom of expression be accorded to everyone, regardless of whether or not they would utilise that freedom in a manner we would consider 'good' — feeding the starving millions in Biafra, writing classic literature, helping old ladies across the road etc — or 'bad' — molesting children, denying similar freedom to others, appearing on The Old Grey Whistle Test etc?

It's a big question, and one you should not *allow* anyone to answer for you. While your thinking about it ponder on this:

"There is hardly a vice or crime (according to our own moral standards) which has not at sometime or other, in some circumstances, been looked upon as a moral and religious duty. Stealing was accounted virtuous among young Spartans, and among the Indian cast of Thug. In the ancient world Piracy, i.e. robbery and murder, was considered a respectable profession. To the Medieval Christian religious persecution was the highest duty, and so on."

—**Canon Rashdall.**

ONE THING I found more than mildly disturbing was the obvious relish with which the Glasgow audience choired through 'Trees'. I asked Peart if he had been aware of the community singing, and if so, was he not worried that the audience might misconstrue his message.

"Yeah, I heard the singing. They sang through 'Close To The Heart' too, it was great. I don't think I agree with you about the audience misinterpreting the message though. As I said before, it's an emotional response we get from our audience. I don't know how aware they are of the lyrics, generally speaking.

"And anyway if they do misconstrue them, am I responsible for that? Can I take responsibility for what all those people might or might not think? How long could I maintain my artistic integrity if every time I sat down to write a song I had to worry about whether or not it was open to misinterpretation? All I can do is carry on the best I can, and hope people can see me for what I am."

If the lyrics are of so little importance how come you bother to print them on your album sleeves?

"Well whatever I do, I try to do well. I try to do it to the best of my ability. I put an awful lot of work into my lyrics and I feel they deserve to be seen. I can only tell the truth as I see it, right? I know it's a big responsibility being a rock star, and believe me there are some sides of it that I find very seamy, and there are some aspects of it that I resent.

"For example I resent the infringements on my privacy; ideally I would like to be completely anonymous when I'm not on stage.

"And there are the facets over which I have no control; like the people who sell programmes and badges, and the kid who buys a scarf and then walks two miles home in the pouring rain, and by the time he gets there his scarf is ruined, and his mother gets straight on the phone and says, 'Heh, my kid just got home with a scarf he just paid two dollars for and it's all shrivelled up.'

"There are all kinds of things like that which I really resent, but what can I do? Can I be held personally responsible for all of that?"

Good question. Can the artist be held morally responsible for the possible reactions his work may trigger off in the psyche of anybody who happens to view it or hear it?

Surely not.

I ASKED PEART whether he felt the artist had a responsibility, or duty, to mirror the prevalent political or social climate through his work.

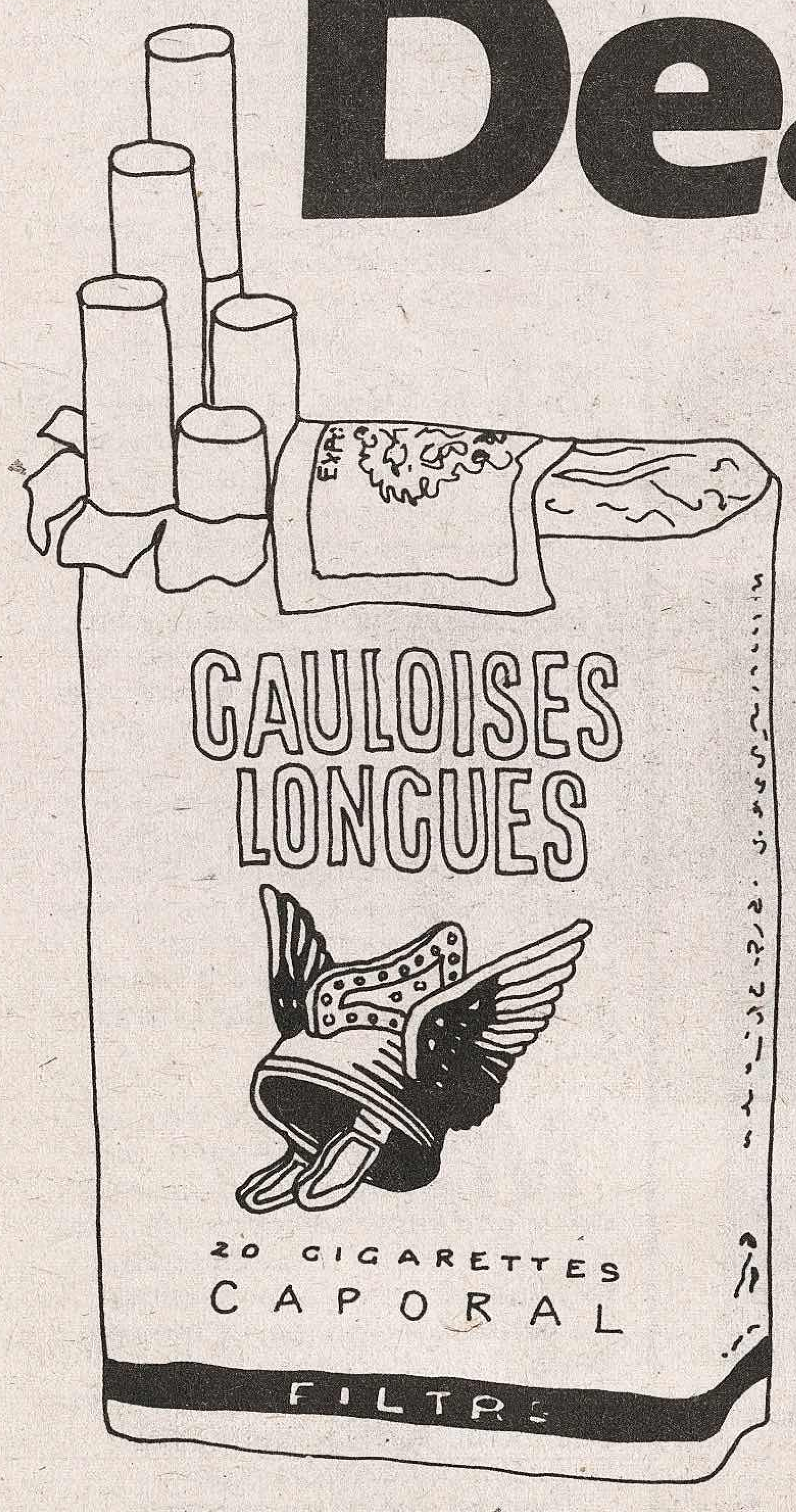
"Ah, now you're asking me a very big question; what you're asking in effect, is Should The Artist Imitate Life, or should Life Imitate The Artist? I'm not so sure that I've got an answer to that one. I feel that an artist can only strive to honestly express what he feels.

"A point many people seem to overlook in discussions of this kind is that the artist is only a human being, and if he portrays his or her feelings, then chances are that he or she will be showing many people what they are feeling. I guess that's the best answer I can give, though it doesn't really answer your question."

Before we shook hands and effectively went our separate ways I asked him if he had an ambition: "Yeah to continue to improve as a drummer and lyricist. I would also like to write a book. I don't know whether or not I could do that. I suppose lots of people have tried and failed. But there are a lot of things I would like to say, so I'm determined to try."

Remember, as someone once said, 'The next time you see them, make sure you see them with your eyes open, and know what *you* see . . ."

How Dagenham can seem like Deauville.



41 stockists in Dagenham now sell the longer, milder French kings! Gauloises Longues–The cigarette of France. 52p.

Gauloises Longues

LOW TO MIDDLE TAR As defined by H.M. Government
H.M. Government Health Departments' WARNING:
CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH

THE BEST COLLECTION OF ROCK SINCE STONEHENGE.

AVAILABLE ON TAPE

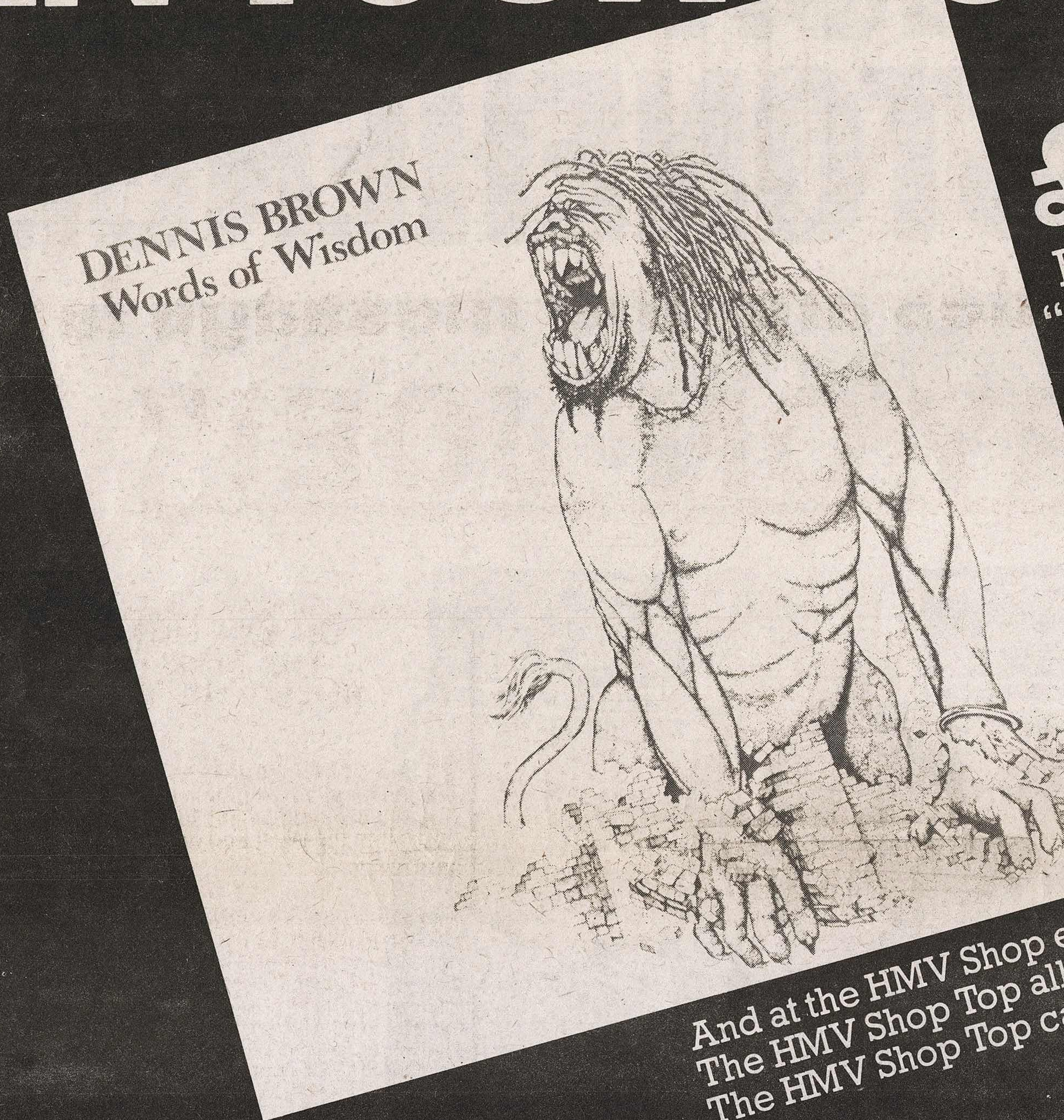
SIDE 1. 1. ROLL OVER BEETHOVEN Electric Light Orchestra 2. MY SWEET LORD George Harrison 3. HERE COMES THE NIGHT Them (with Van Morrison) 4. GOT TO GET YOU INTO MY LIFE Cliff Bennett & The Rebel Rousers 5. SHAKIN' ALL OVER Johnny Kidd & The Pirates 6. WHEN I'M DEAD AND GONE McGuinness Flint 7. NATURAL BORN BUGIE Humble Pie 8. WILD THING The Troggs 9. DOWN DOWN Status Quo 10. OUT OF TIME Chris Farlowe

SIDE 2. 1. GET BACK The Beatles 2. ITCHYCOO PARK Small Faces 3. THE RESURRECTION SHUFFLE Ashton. Gardner & Dyke 4. BLACK NIGHT Deep Purple 5. IMAGINE John Lennon 6. APACHE The Shadows 7. MAKE ME SMILE (COME UP AND SEE ME) Steve Harley & Cockney Rebel 8. A WHITER SHADE OF PALE Procol Harum 9. THE HIPPY HIPPY SHAKE The Swinging Blue Jeans 10. SEE MY BABY JIVE Wizzard

HARVEST

EMI Records Ltd.
HAYES
MIDDLESEX
ENGLAND

KEEP MONEY IN YOUR POCKET.



£1 off

Dennis Brown "Words of Wisdom."

Get wise to the new Dennis Brown album "Words of Wisdom" featuring his hit singles "Money In My Pocket" and "Ain't That Loving You."

Limited numbers of this album available with **free 12" single** – at HMV shops now – **Still £1 off.**

And at the HMV Shop every week:
The HMV Shop Top albums up to **£1.50 off** list price.
The HMV Shop Top cassettes at **70p off** list price.

the HMV shop

363 Oxford Street, London W.1. (next to Bond Street tube)

Bedford, Birmingham, Bradford, Brighton, Bristol, Coventry, Derby, Edinburgh, Enfield, Exeter, Glasgow, Gloucester, Gravesend, Holloway, Hull, Kingston, Leeds, Leicester, Lewisham, Liverpool, Luton, Manchester, Newcastle, Nottingham, Notting Hill Gate, Plymouth, Portsmouth, Southampton, Stockton, Stratford, Sunderland, Sutton, Swansea, Wolverhampton

HMV SPECIALS AROUND THE U.K.

Holloway
Now in stock at £1 off
- Art Garfunkel – Fate for Breakfast
- Beach Boys – Light Album
- Motorhead – Overkill (green vinyl)
- Deep Purple Mark II (purple vinyl)
- John Miles – M.M.P.H.
- Bee Gees – Spirits Having Flown

New Picture Discs in stock
- Bee Gees – Spirits Having Flown
- Rolling Stones – Greatest Hits
- Lightning 7" Old Gold Series

All English Limited Edition 12" and 7" in stock
Expected soon
- Larry Carlton live in Japan and
- Bob Dylan at Budokan (English release)

365 Holloway Road, London N7
Tel: 01-607 1822

Plymouth
New Thin Lizzie – Black Rose at £1 off
"Cruisin'" Picture Discs – 10 titles – £1.49 each.
Special offer
"All 10 for £9.99." Very limited stocks.
Top 40 EMI albums, e.g. Wings, Kate Bush, Queen, Pink Floyd, etc at £1 off
ELO – Out of the Blue specially priced at £4.50.
Good stocks of Japanese imports and direct cut albums. Stocks of new American 12" disco singles every week plus large quantities of all the best 12" singles.
100 New George Street, Plymouth Tel: 0752 20067

Manchester
New Albert Lee LP and New John Hall Album – in stock now
"Cruisin'" series of Picture singles, all available in limited quantities
As always the largest and rarest of 12" and 7" singles – including the soul collectors' Mecca
48/50 Market Street, Manchester M1 1PW
Tel: 061 834 9920

Derby
Elvis Costello imports: Each include extra track not on UK version.
Armed Forces This Year's Model My Aim Is True
Many picture discs in stock
Eagles Greatest Hits (green vinyl) few copies only left
Queen 'Night at the Opera' (white vinyl) in stock
99/101 St Peter's Street, Derby Tel: 0332 364 700

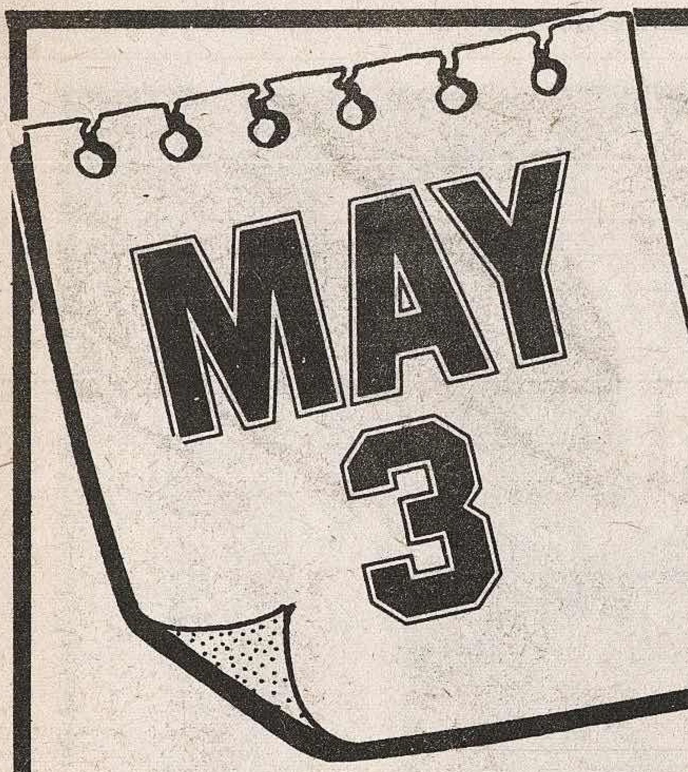
Newcastle
Amazing Singles
Northern Soul U.S. Imports now in stock.
100's of New Wave titles including:
- Sex Pistols 'Submission'
- Sid Vicious and Cash Pussies
- Ian Dury 'Sex & Drugs' 12"

Plus many new imports. Spanish Imports including Bowie double 'A' side picture sleeve.
Japanese Import singles including
Kiss, Led Zeppelin, Bob Dylan, Bowie.
All picture sleeves. Danish, Dutch, Swedish, W. German singles and other rarities including Blondie 'Sunday Girl' (French), Bowie 'Heroes' (French and German).
6 Northumberland St. Newcastle. Tel: 0632 27470.

Bedford
Kate Bush albums at £1 off –
'Lionheart' and 'Kick Inside'
Dave Brubeck 25th Anniversary Reunion only £1.75
Paul Desmond Quartet Live (Double) only £2.99
Millie Jackson 'It Hurts So Good' only £1.60
Also in stock Blondie 'Sunday Girl' 7" and 12"
Discounted albums include:
Rezillos (Live), Members (Chelsea Nightclub), Violinski and others of interest
50/51 Silver Street, Bedford, MK40 1SY
Tel: 0234 211354

All offers relate to list price
OFFERS VALID AT LEAST UNTIL 26th May
Subject to availability.

SPECIALS AND IMPORTS



THE READERS MAKE THEIR CHOICE

T. ROBINSON	
S. SIOUX	
J. STRUMMER	X
Any other nominations	

To:— Returning Officer, NME, 5-7 Carnaby St., London W1

THRILLS

A nation decides and the message is:

"CARRY ON JOE!"

THE BRITISH PEOPLE wake up this morning to the news that it's PREMIER JOE STRUMMER!

With only a handful of votes yet to come in, it is now virtually certain that Britain's new Prime Minister will be Mr Joseph Strummer.

Voters in the *Thrills* election have given The Clash's leader a clear majority over his nearest rivals.

And at 10 am this morning Joe had this to say to the people who elected him:

"It's a bit surprising, innit?"

GIVE EM ENOUGH DOPE

But the big question that still remains is what now for 'Brother Tom' Robinson and Government Whip Siouxsie Sioux? *Thrills* hustings have returned Joe Strummer with a massive 40 per cent lead overall. Brother Tom lagged behind by a full 22 per cent, but in turn scored a 17 per cent lead over the stern Siouxsie.

It must only be speculation at this point, but these shock results could spell their imminent downfall.

"IT'S *MY* PARTY ..."

Perhaps the biggest suprise in what has been a long-fought and bitter election campaign is the almost equal standing in the eyes of the electorate of candidates John Lydon (Ind.) and Cliff Richard (Festival Of Plight).

Both camps have made last-minute calls for a recount.

A GREAT SURPRISE

It was a bemused but noticably calm and composed Joe Strummer who stood in front of the *Thrills* desk to receive his investiture.

Will he be able to fulfill the mandate that people have given him?

Can he steer the nation away from deep and troubled waters and onto a brighter future?

What do these jokers think they're doing holding a spoof election and what have they let me in for now?

PAINT IT BLACK

These and hundreds of other pressing questions must have raced through Joe's mind as he went through the brief but dignified investiture ceremony — conducted with an old ruler filched from a sub-Ed's drawer and hastily painted black.

Afterwards reporters crowded round to ask the man whose frank and outspoken style had won over the electorate just what he intends to do.

Joe sat down and pensively faced the typewriter. It was clearly a matter that needed careful consideration ... After all, if you were elected, what would *you* do?

"I'm probably digging my own grave here," said Joe, as he fed in a fresh sheet of paper.

Then he went ahead and started digging.

THE FINAL SCORE

How you voted — full details.

1. JOE STRUMMER	(Riot Wing Party)
2. TOM ROBINSON	(Minister of Transport)
3. SIOUXSIE SIOUX	(Government Whip)
4. ELVIS COSTELLO	(Ambassador To USA)
5. MICK JAGGER	(All Night Party)

Bulldog Strummer Pic: Pennie Smith

OH NO! NOT ME! THE MAN WHO RULED THE WORLD

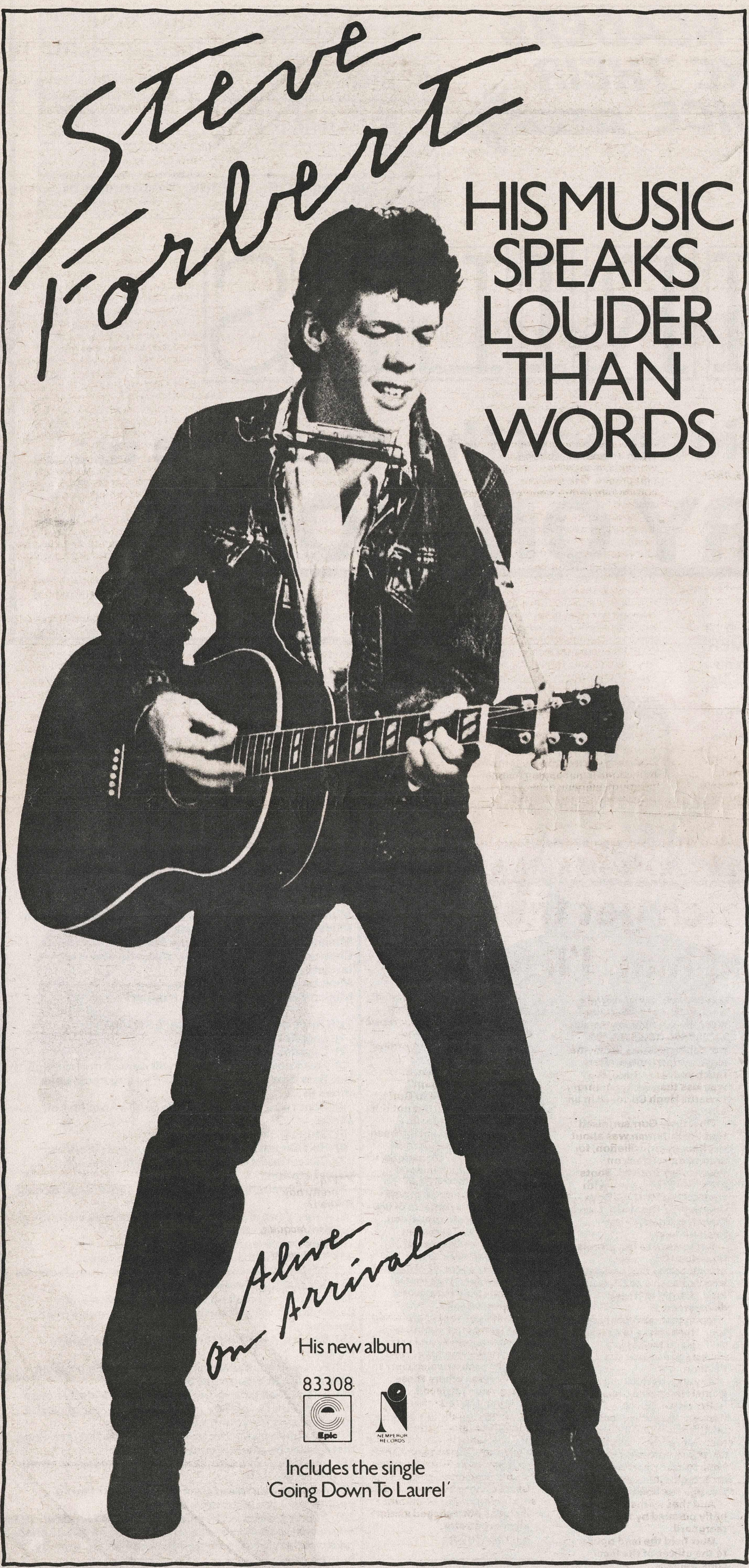
IT IS A GREAT surprise to be elected Prime Minister all of a sudden, but I have managed to name my cabinet and suss my manifesto while riding into the West End on a number 22 bus. So here we go . . .

RIOT WING PARTY CABINET

Minister of Health: Lemmy of Motorhead
Home Secretary: Mensi of the Upstarts
Ministry of Defence: Village People
Minister for the EEC: Jean-Jacques Burnel
Minister of Football: Brian Clough
Minister of Housing: Nick Parsons of TV Personalities
Ministry of Food: Inner Circle
Minister of Education: Jimmy Pursey
Chancellor of the Exchequer: Malcolm McLaren (assistant B. Rhodes)
Minister of Soul: Paul Weller
Ministry of Long Words: Ian Penman

THE RIOT WING PARTY MANIFESTO 1979

1) Legalise grafitti.
2) Legalise ganja trading.
3) From now on all families will move from the high rise flats down to earth level and young people shall move in.
4) Rent to be made affordable to all — not just oil sheiks.
5) Stop all defence spending.
6) Re-channel money to education and research.
7) Cancel nuclear power and start the first solar power station.
8) Pay Members of Parliament the same wage as coal miners.
9) Copy Yank idea of taking youth on probation to meet and talk to the 'lifers' inside.
10) Ban police from all demonstrations.
11) Troops and Britain out of Northern Ireland.
12) Stop selling arms to anyone. Ammunition factories to start making invalid carriages.
13) From now on all politicians, policemen and councillors shall be considered corrupt until proven innocent.
14) Deport Mary Whitehouse and send Maggie to Uganda.
15) Force all council architects to live in the housing they design (it'd soon get better).
16) There shall be two parliaments, one elderly house to make laws for elderly people, and one young house to make laws for young people.
17) All public transport to be made a 10p flat fare. Long distance to be made a quid flat fare.
18) The House of Lords, now being unemployed, shall be put on the dole.
19) A fourth television channel strictly for young people shall run 24 hours a day.
20) A 'first person in the queue shall be DJ for two hours whereupon the second person in the queue shall take over' style radio station to broadcast nationally 24 hours a day.
21) The government shall buy you an electric guitar on your sixteenth birthday.



This week's tip for the top!

SIXTEEN YEARS OLD and hotter than a stolen pistol.

Imagine! This boy is sixteen years old and the first record by his band, Johnny And The Jammers, arrives in your shops this week. His name is Johnny Winter, and we predict that you're gonna be hearing a lot more from this talented young singer/guitarist!

The record is 'Schoolday Blues'/'You Know I Love You', and Johnny and his boys cut the tracks in their local radio station studio down in Beaumont, Texas. It was released on Dart Records (a subsidiary of Houston-based indie Starday Records), though UK release is on Chiswick.

Johnny is a great blues fan, and he says that his ambition is to record with his favourite singer, Muddy Waters. We predict big things for this boy . . . as long as he keeps his nose clean. *(Easy on the cheap shots! — Ed).*

ELWOOD BLUES

THRILLS

Coasters cash in on rock movie craze

AN AMERICAN TV special called *The Heroes of Rock'n'Roll*, comprised of 25 years of rare rock footage, was given a preview in London last week under the combined auspices of *Time Out* and a company called UK Advertising.

The movie, no dazzling revelation or stunning documentary, is worthwhile for a brace of splendid sequences which, though brusque, can't help but send one reeling into a nostalgic trance.

As a TV special the US reviews rightly regarded it as an unqualified success, given the medium. As a movie the product's shortcomings are magnified — it's chronologically spurious, and suffers from Jeff Bridges' nauseating narration.

After a pastiche of '50s flashbacks underpinned by Patti Page's 'How Much Is That Doggy In The Window' we head into Little Richard, Jerry Lee Lewis, Fats, Ray Charles and a blazing James Brown doing 'Please Please Please'. Enter teenage rebellion: Dean, Brando and Elvis Presley.

There's excellent footage of early Pelvis gyrating through 'Heartbreak Hotel', 'Hound Dog' *et al*, showing off his most suggestive calisthenics. As a gesture of good taste Presley's career is put on ice when he enters the army.

Now the movie tackles Alan Freed, the first entrepreneur, and segues the 'nigger rhythm' outcry into a beautifully edited pot pourri of Chuck Berry, duck walkin' and guitar totin'. Great stuff.

Then surf, Spector and The Beatles. Some vintage Cavern footage, Ed Sullivan Show, Shea Stadium — good but limited. No sign of Brian's sandbox, but there's a brief snatch of Spector in the studio with Darlene Love.

The Stones fare better with rare backstage film, the Albert Hall debacle and the brilliant '68 promo flick of 'Jumping Jack Flash' performed by Jagger-as-Turner delivering his *Performance* rap about the perfect performance achieving madness.

We zoom into the British invasion — Yardbirds, Animals, Who and their American counterparts, Byrds, Buffalo Springfield, the revolting Simon and Garbunkle. As a preface to the latter we see Dylan in a steal from *Eat This Document*, taking 'I Don't Believe You' to its edge. After this KO, Dylan waxes enigmatic for the press and the opening *Don't Look Back* segment with the card-dropping lyrics to 'Subterranean Homesick Blues'. This segues into a rare film of The Doors from '67, performing 'Light My Fire'.

Afterwards it's a downhill slide, Hendrix housed amidst some hippy dippery and we're in the sordid '70s, the loathsome Elton John, Kiss, Fleetwood Mac, solid boredom.

A silly, hastily concocted nod at punk fails to feature The Sex Pistols (!) or The Clash but has pointless

One more victim of the Southall riot

"The scale of the violence in Southall, where 340 were arrested and more than 40 people were injured, has ensured that whichever party wins the election, an intense debate is inevitable with possible changes in the law."

— The Guardian, Wednesday April 25, 1979

"AND MORE than 40 people were injured . . ."

Sounds unremarkable enough in print, doesn't it?

Clarence Baker, manager of reggae group Misty, was one of those who came out of the Southall riot 'injured'.

Baker is still on the critical list of a Southall hospital, suffering from a fractured skull and a blood clot situated near to the brain. He cannot be operated on due to the 'dangerous' position of the clot, cannot receive any visitors, and has apparently developed a severe speech impediment.

Baker received his injuries on the day of the Southall riot, although he was reportedly not directly involved. His injuries are almost identical, we're told, to those sustained by Blair Peach, the New Zealand teacher and Anti Nazi League member who later died as a result. Baker's injuries were reportedly received only a half hour before Peach's.

Thrills spoke to Delbert McKay and Bertie of Misty on the Thursday after the riot, about their manager's injuries, the circumstances behind them, the People Unite Community Centre, and the Southall community.

THE PEOPLE Unite Community Centre is an arts centre for the Southall community which Misty and their fellow bands The Enchanters and Reality are heavily involved in: "Everyone 'ad something goin' on in there and helped the place . . ."

Two months ago police entered the premises, as they say, with warrants directed toward a search for stolen musical equipment; they didn't find any.

On the Monday afternoon of the riots, police (it's not entirely clear to us whether it was simply the local force, the Special Patrol Group who were operating in Southall during the troubles, or a mixture of the two) again entered the centre with warrants to search for stolen equipment. This time the community centre's equipment was trashed.

"A bass guitar was broken into three pieces, a speaker and mixer bust . . . they just wrecked it."

It was at this point that Baker received the injuries which were to hospitalise him. Two other members of Misty were injured, others arrested, and many other people in the centre — including "lawyers and medical staff" — were injured or charged. Demands for an ambulance for Baker were not immediately attended to, and, Misty say, when local Labour MP Samuel Bidwell was approached for help not only did he shun the request but he had the person concerned charged with assault.

"They beat 'im up thinkin' he was one of the demo organisers."

Misty say that Baker was involved at the time in persuading people — the youth element, especially — to protest *peacefully*. And they also stress that by the afternoon the Community Centre was the only place left where anyone could disentangle themselves from the beat and blood on the streets. The centre is more than 250 yards from Southall town hall (where the National Front meeting was held) and therefore situated well outside the police cordon.

"What kind of assault can a bass guitar do to a policeman?"

Misty's feelings about the police descent upon the centre, and specifically the use of the 'stolen equipment' warrents to do so, is that it was simply a function of the mistrust felt towards them and their activity within the community.

"A good excuse to mash it up . . . What we're doing is not organised through their set-up. It's not a thing where the police have a say . . . we're not streamlined for them, you understand?

"Because we weren't prepared to lick their boots they had to mash up what we were doin'.

"After what I saw on Monday I can only see the police force as a rod of oppression . . ."

IAN PENMAN

THRILLS

Silly boys lose prestige gig

TWO GROUPS — Column 88 and The Fourth Reich — have been dropped as support bands from Chelsea's May 10 Music Machine gig because of the fascist connotations of their names.

Both bands have denied any connection with right-wing politics; but Music Machine manager Mike Parker, after discussions with RAR, decided that it would be wiser to drop both bands from the bill. Apparently this was in response to the high feelings provoked by NF activity throughout the election campaign, and because of the obvious danger that such names might attract a violent audience.

Column 88 are a young band from Rugby who say that were completely unaware of the inflammatory nature of their name (the real Column 88 is a British crypto-Nazi organisation). Ironically, promoters Step Forward were about to drop them from the bill anyway because Chelsea's Gene October considered them "not yet ready for a London gig".

The Fourth Reich are a London punk band who have apparently been on the circuit for about a year. Their manager thought it was "bloody diabolical" they had been taken off the gig. He insisted that the group had no political affinities; but went on to claim that RAR were "just out to cause trouble", that the ANL were "just a load of communists" and that black people were "more racialist than whites anyway".

Step Forward, RAR and The Music Machine have all made it clear they are reluctant to discriminate against a band simply because of its name; but in the present political climate, a little discretion seemed necessary. There was also a general feeling that bands who pick sensationalist names without either knowing or caring about the implications have only themselves to blame if misunderstandings arise and work is lost.

GRAHAM LOCK

THRILLS

snippets of Caroline Coon and Viv Westwood.

Modern, mainstream '70s is represented by a stirring Elvis And The Attractions doing 'Pump It Up', then Bruce Springsteen heads us towards the close with a live 'Rosalita'. Exeunt on a scene from *Loving You* and the promo 'Hey Jude' and that's yer lot.

For The Byrds on *Shindig*, The Vandellas in a Detroit car factory, the majestic Dylan, The Doors stones immaculate in '67 and Presley at his peak, the film is well worth seeing. As I write UK Advertising are awaiting response to some furtive questionnaires distributed to the preview audience. If it interests you then write to *Time Out* or the aforementioned enterprise and make your demands known. It's worth the stamp, not to mention the price of a ticket.

SIDNEY CENTRE

THRILLS

The Drifters phone the networks to protest about their absence from Heroes Of Rock'n'Roll.

BURNEL'S BULLY BOYS IN KIDNAP 'CAPER'

How the rich get their kicks (You hold him, I'll hit him)

SETTING UP the ideal interview situation is always a problem, particularly when it's with a rock'n'roll heavyweight who doesn't like your paper. So one can guess the feeling of triumph that washed over *Record Mirror* scribe Ronnie Gurr when, after repeated refusals for a Jean Jacques Burnel interview, the schismatic Strangler suddenly expressed an urgent desire to exchange words with the humble writer.

Seems that at one time Jean and Ron were tighter than The Stranglers' rhythm section. The former actually went so far as to allow the latter the privilege of dossing on his floor. However, the friendship became, to say the least, *strained* when, after much soul-searching, Gurr was less than complimentary towards Hugh Cornwell in an article.

Obviously Gurr surmised that the Euroman was about to effect a reconciliation, for around one o'clock on Wednesday April 25, Boots Burnel — in company with some of the Finchley Boys — dropped by The White Lion in Covent Garden for the heart-to-heart.

But instead of the promised interview, Gurr was astonished to find himself bundled onto a coach bound for J. J.'s gig at Hemel Hempstead.

Upon their arrival at around four, the hapless Gurr was tied up and locked in a backstage room at the Pavilion.

Anyway, as dusk fell over Hemel Hempstead, the unfortunate reporter managed to escape from his abductors. However, his only means of escape was across the stage, where support band Blood Donor were entertaining the crowd, and through the auditorium.

And thus he made his exit, hotly pursued by the Finchley rearguard.

Gurr held the lead right up to the offices of the local constabulary.

Chief Inspector Emerson of the Hemel Hempstead P.D. recalls Gurr's arrival at around 8.30pm on the 25th. The journalist complained having been "assaulted" and "hustled by members of The Stranglers pop group".

The CID listened to Gurr's tale of abduction, but not only did the victim show no physical signs of having been seized, they weren't at all happy with the allegations. I mean, imagine someone telling *you* they'd been kidnapped by a pop group.

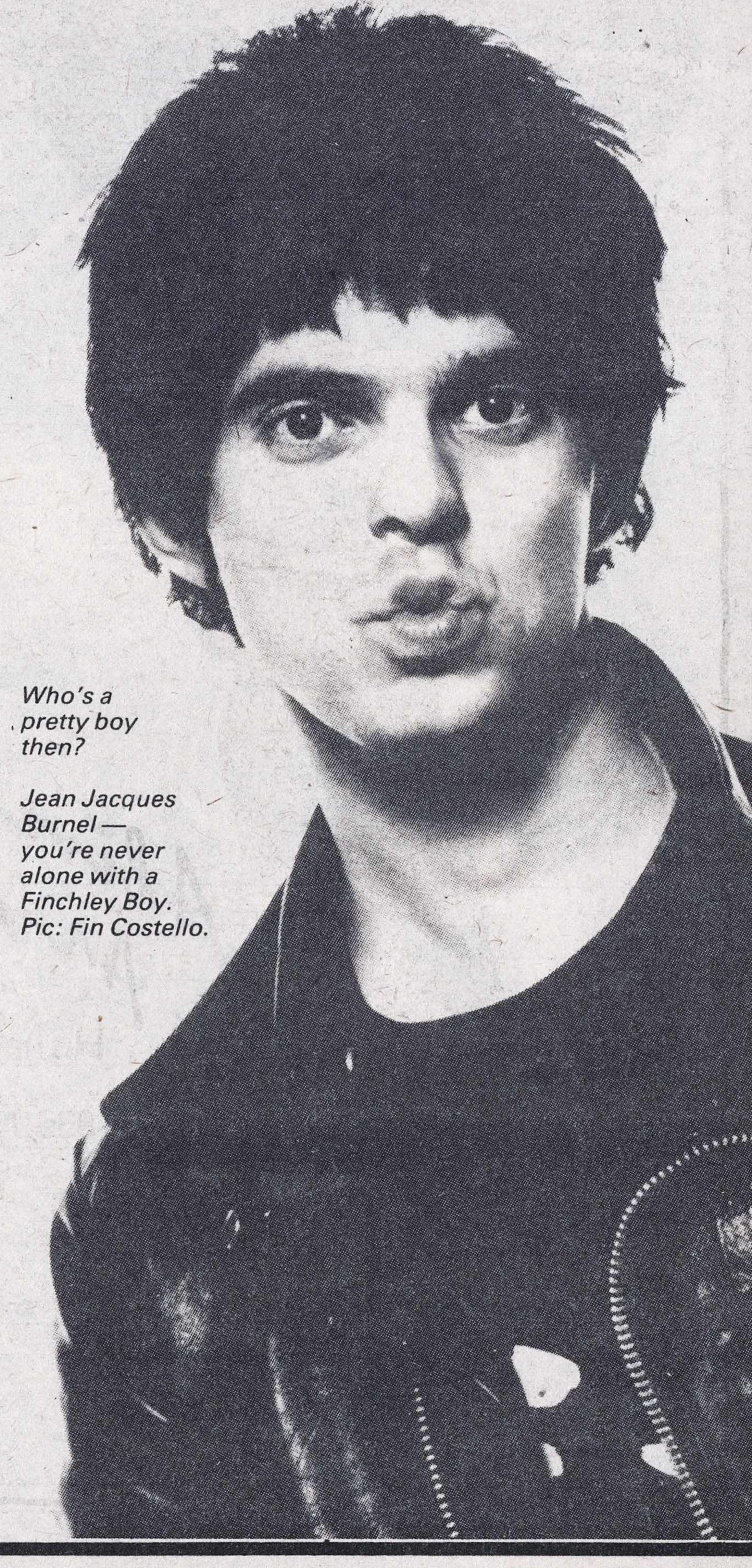
As far as the officers of law and order were concerned, there was not sufficient evidence for charges of criminal offence to be proferred against Burnel and Co. However, there *were* grounds for a charge of common assault.

Having further complained that he had left behind both his tape recorder and scarf whilst effecting his escape, the CID accompanied Gurr to the Pavilion where these items were retrieved.

We understand that, just like Gurr, the CID didn't get to interview Jean Jacques, though word has it that JJ left a personal message on Gurr's tape recorder. Precisely what it contained nobody is saying. But then, nobody seems to be saying *anything* — and that includes both alleged victim and perpetrator.

KID NAPIER

THRILLS



Who's a pretty boy then?

Jean Jacques Burnel — you're never alone with a Finchley Boy. Pic: Fin Costello.

White House weed rumpus

PEACE IN the sleepy, tree-shaded suburb of Arlington, Virginia has been shattered by a bombshell expose in *The Washington Post*.

It blows the lid off a 'secret hideaway' favoured by Jimmy Carter's son and daughter-in-law, Jeff and Annette Carter. This disreputable dive has played host to "Pink Floyd, Super Tramp and Bruce Springsteen albums". Worse still — that evil marijuana has been making the rounds.

The activities of the pot-head pair have caused three grand to be spent on special security equipment so that Secret Servicemen can monitor the premises from outside. And for why? 'Cos the G-men can't reconcile themselves to the idea of protecting someone who is busy "getting hep on the weed".

And all this on the selfsame day that Carter's brother Bill checked back home after eight weeks in the drier. "It's the first time I've seen him sober in ten years," exclaimed Grandma Lillian. "I think it's just wonderful!"

Peanut anyone?

DIXIE SNEAK

A JILTED JOHN PEN LETTER

Dear Julie ...

FELLOWS CANNOT live by mice alone.

For years now, since his adolescent rot had set in and rendered him allergic to healthy human relationships, Graham had trie to reconcile himself to a life enlivened mainly by his pets — a monstrous regiment of fancy mice.

Graham's favourite mouse — which was named Kate Bush — even shared his bed at night; she was easily identifiable by the long, auburn Pre-Raphaelite wig which Graham had made for her, and which she wore constantly, tied under her chin with a piece of string.

But tonight even Kate's long, lovely whiskers and matching tail did nothing for him; Graham needed a two-legged friend, someone to tell his traumas to, someone who could respond to him with a more articulate gesture than simply bringing him a piece of stale cheese to cheer him up.

Scanning the sparse press that his magnificent debut album 'True Love Stories' had scavenged, his eyes suddenly pounced upon a piece of prose that positively glowered with hard, fast genius.

"Soppy", "wimp", and "pathetic" the review smirked — before concluding that he, Graham Fellows, better known to pop-pickers as Jilted John, was practically the most massive talent since Trollope!

Well, Master Fellows' eyes almost popped out of their sockets and trickled down his tank-top when they registered the identity of the critic. It was only a GIRL, that's all! Not even a real girl. It was that monumentally weird experiment of Mother Nature's, Julie Burchill — a kind of exquisite hybrid of Brenda Starr, Theda Bara and Boadicea (even if she does say so herself).

Graham's stomach felt as though twenty fancy mice were playing tag in it; his very Fellowhood cringed at the thought of reaching out to this zombie — yet he was powerless to resist. Setting palpitating Papermate to blushing Basildon Bond, Graham began his labour of love.

"Dear Julie" (he wrote) *"I don't agree with those who have criticised your writing — I think you're wholesome and talented. Are you?"* He clenched his milk-teeth sternly, and decided to put his foot down with a firm hand — show this hysterical Women's Libber just who wore the flared Wranglers.

"Despite your advice, I intend to keep making records till I burn myself out, at least, because I love writing songs — it succours me, really!

"Actually, I started this letter boldly, but already I am feeling slightly self-conscious, sensing your keen sardonic eye tearing my words and thoughts apart."

He frowned. Women despised wet, wimpy weeds. Time for the Casanova approach.

"I've chucked Kate Bush. She was boring — obsessed with Peter Pan, hitting the Vaseline and medieval instruments.

"Oh well. Would you like to write to me? Your writing as a critic is so violent and studiedly cutting, but I bet you're just a scared little person like me, in search of love and the truth. Drop me a line, if you've got time, and either confirm or dispel my suspicion that between us there lies an innate empathy — don't squirm!

"My favourite novels are 'Wuthering Heights' and 'Cider With Rosie' and I'm a Gemini."

Two days later in Carnaby Street . . .

"Oh look, Jilted John's sent me a lovely letter asking me to be his pen-pal."

"He's a good person to be a pen-pal to."

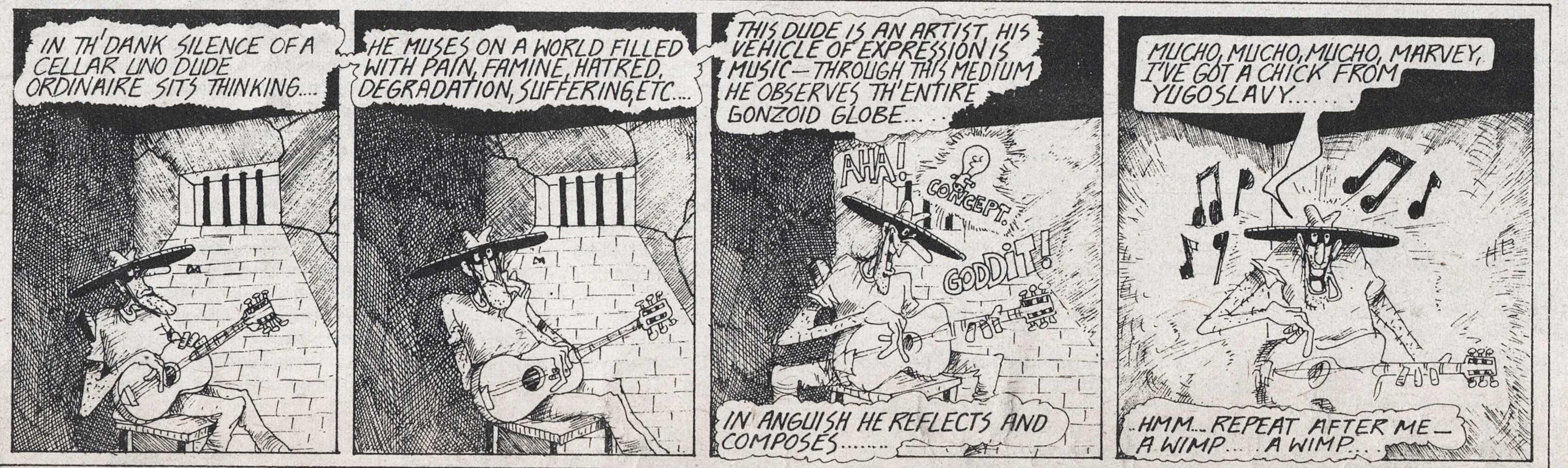
"He's probably just after publicity for his new single 'The Birthday Kiss' c/w 'Baz's Party', out soon on EMI. He could really use some publicity — the follow-up to 'Jilted John' got nowhere, you know. I hope his name doesn't become a self-fulfilling prophecy, and get him jilted by success as well as Julie, Sharon and Karen . . ."

(To be continued . . . that is, if this here last paragraph doesn't get stood up.)

ANNA RABID

THRILLS

The Lone Groover BENYON



IGGY POP

New Album:
NEW VALUES.
PRODUCED BY JAMES WILLIAMSON.
New Single:
I'M BORED.
Single: ARIST 255
Album: SPART 1092
Cassette: TCART 1092.

ON TOUR

SPECIAL GUESTS: ZONES

ARISTA

Friday, 20th April, MANCHESTER, Russell Club.
Wednesday, 25th April, LONDON, Music Machine.
Sunday, 29th April, REDCAR, Coatham Bowl.
Friday, 4th May, BIRMINGHAM, Barbarella's.
Monday, 7th May, CARDIFF, University.
Friday, 11th May, NEWCASTLE, Mayfair Ballroom.
Saturday, 21st April, LIVERPOOL, Eric's (2 shows).
Friday, 27th April, WEST RUNTON, Pavilion.
Monday, 30th April, EDINBURGH, Tiffany's.
Saturday, 5th May, COLCHESTER, Essex University.
Tuesday, 8th May, BRISTOL, Locarno.
Saturday, 12th May, LEEDS, University.
Sunday, 22nd April, SHEFFIELD, Top Rank.
Saturday, 28th April, LEICESTER, University.
Tuesday, 1st May, GLASGOW, Apollo.
Sunday, 6th May, HEMEL HEMPSTEAD, Pavilion.
Thursday, 10th May, COVENTRY, Tiffany's.
Sunday, 13th May, LONDON, Lyceum.

Black Rose
A ROCK LEGEND
The new album from THIN LIZZY
Album 9102 032 Cassette 7231 022
marketed by phonogram

NUCLEAR NEWS

Atomic terrorism: the daytime nightmare

ON NOVEMBER 12, 1972, a DC-9 airliner on a routine domestic flight down the US East coast was hijacked and for two hours flew in circles over the Oak Ridge nuclear power plant. The hijacker's demands were simple — pay us $10 million or we'll crash into the reactor.

In that case disaster was averted, but the very real terrorist threat to vulnerable nuclear installations remains. A year later in Argentina urban guerillas occupied a nuclear plant only to daub slogans and so highlight this symbolic threat.

In France recently the Breton Liberation Front threatened to destroy any reactors before they could be completed, a threat underlined by a wave of explosions in police stations and electricity board offices.

The nuclear industry has taken these warnings to heart. Elaborate electronic security prevails around most installations, and think-tanks like the Rand Corporation have run endless scenarios trying to pinpoint defensive weak spots.

Former Green Berets have been used in these simulated attacks and one security firm has even suggested hiring criminals to play these deadly games.

Not that the terrorist threat is the only one. Earlier this month a plant near Toulon — where engineers were constructing a large experimental reactor for Iraq — was blown up, causing damage estimated at hundreds of millions of francs. An information blackout has been imposed on the incident but one theory is that the bombing was the work of an Israeli group who for more than two years have been warning that Iraq could make a nuclear bomb once its reactor and fuel were delivered.

An even stranger rumour is that the explosion was planned by the French government themselves to slow up a contract which had become an acute source of political embarrassment.

The other major headache for the nuclear authorities is the risk of plutonium and highly enriched uranium — dubbed "special nuclear material" or SNM — being stolen in transit. A recent report from the Office of Technology Assessment in the States commented that "A market of several hundred pounds of fissile material worth millions of dollars per year seems credible.

"Although small by comparison to the drug market, this is large enough to interest criminal groups and to have a major impact on proliferation".

Two of this year's issues of the trade magazine *Nuclear Engineering International* reported the arrest of eight people in India suspected of being involved in a uranium smuggling racket. In the USA the report of an investigation into the disappearance 13 years ago of 206lb of highly enriched uranium (enough to make several fission bombs) from the nuclear plant in Apollo, Pennyslvania, has been classified "secret" by both the FBI and the CIA, thus ensuring that the real truth never becomes public knowledge.

How easy it would be for terrorists to construct a bomb was demonstrated by John Aristotle Phillips, the Princetown University student who designed one in his spare time using only information available in open access government files (see *NME* 11.2.78). His starling story is currently being made into a two-hour TV special with Phillips in the title role.

The show's producer comments that "John's point is that a terrorist group could easily get hold of an atomic bomb, fit it to the top of an automobile and blow up Manhattan".

The *Daily Express* made a big splash in 1977 with their story of how they'd constructed a bomb, complete except for its plutonium core, and terrorist experts Taylor & Willrich have pointed out that a relatively small quantity of ordinary reactor plutonium (from 3-10 kgms) is sufficient to make a simple atom bomb.

No wonder that, according to Robert Jungk, the world's foremost nuclear terrorism expert currently lives in poverty in the Mexican barrio of Los Angeles, afraid to publish what he knows lest he give the terrorists any aid.

What would be the consequence to the UK if the IRA managed to hijack the regular shipment of some 100kgms of plutonium that travels by road once a month from Dounreay to Windscale? It is, however, known that, to meet this threat and others like it, a 400-strong private police force was established in 1976: the Atomic Energy Authority Special Constabulary.

This elite squad exists outside political controls, is directly answerable to no elected authority, yet has powers to carry and use automatic weapons and to arrest suspected SNM thieves. Their activities cannot be publicly discussed as an Official Secrets 'D' Notice has been extended to cover them.

In this respect we are ahead of the States, who are at present only talking about the establishment of a National Fissile Material Security Service, a federal agency like the FBI and the CIA with similarly sweeping powers.

Many anti-nuclear supporters feel that the real threat is to our own civil liberties.

As Mr. Justice Parker put it in the Windscale Inquiry Report: "If the sort of activities currently under consideration are to be checked, innocent people are certain to be subjected to surveillance if only to find out whether they are innocent. Equally certainly, friends and relatives will be subjected to distasteful and embarrassing enquiries".

If the spread of nuclear power means a growing threat of nuclear terrorism, the other side of that dark coin is the growing power of the security forces of the Nuclear State. That, for many, is the daytime nightmare.

DICK TRACY

THRILLS

ACTION GUIDE

TORNESS DEMONSTRATION (as outlined over the phone by SCRAM, in Edinburgh, on April 26).

Saturday May 5: mass rally, 12 noon-5pm, at Barnsneff (3 miles south of Dunbar, 30mls south of Edinburgh on the A1). Full programme of bands, speakers and workshops. transport leaving Edinburgh from Waverley Bridge (near the railway station) at 10am.

Sunday, May 6: Series of smaller discussions at Barnsneff, plus some music. Preparation for non-violent direct action — planned for sometime late Sunday/early Monday. The organisers ask that no illegal drugs be brought to the demonstration.

Transport from London: Train leaves at 11.55pm on Friday, May 4 from King's Cross. Tickets £17 return. At time of writing, 40 tickets were available. Return by special train overnight Sunday, or by regular service Monday.

Coach leaves at 8pm, Friday May 4, from the Royal Scots Hotel, returning Sunday overnight. Tickets £14 return.

For tickets and further details contact Sun Power Bookshop, 83 Blackstock Road (nr Finsbury Park Station). Tel. (01) 226 1799.

Ideal Head Exhibition

A TEAM OF Bio-Activity Translator salesmen beamed an infinite expression across my path to The Catholic Society for the Preservation of Feral Cats, while to my rear Vegans glowered at my leather jacket.

I removed the Auragoggles (£9.95 deluxe model) from my eyes. An untended Miracle Balloon wafted into the seventh realm of my consciousness.

My spirit has flown, my mind is boggled and my body is a tad knackered, having spent four hours acquainting myself with the 180 exhibitors at this year's Ideal Head Exhibition — the third Festival For Mind-Body-Spirit, which closed after a cleansing week at Olympia on Sunday.

The range and variety of the displays were enormous. For £1.50 you could sharpen your wit under a steel tube pyramid, sniff flower remedies, have your nose cleaned at the Scandinavian Yoga and Meditation Centre, visit the singing rubber plants, argue the toss with The Plain Truth, or collapse with the hippies to the sound of Steve Hillage in the enlightodrome.

But short of talking trash and spending cash, there wasn't actually that much to DO there. The exhibition was a teensy bit humourless and, well, it needed more . . . toys?

Ask any vegetable.

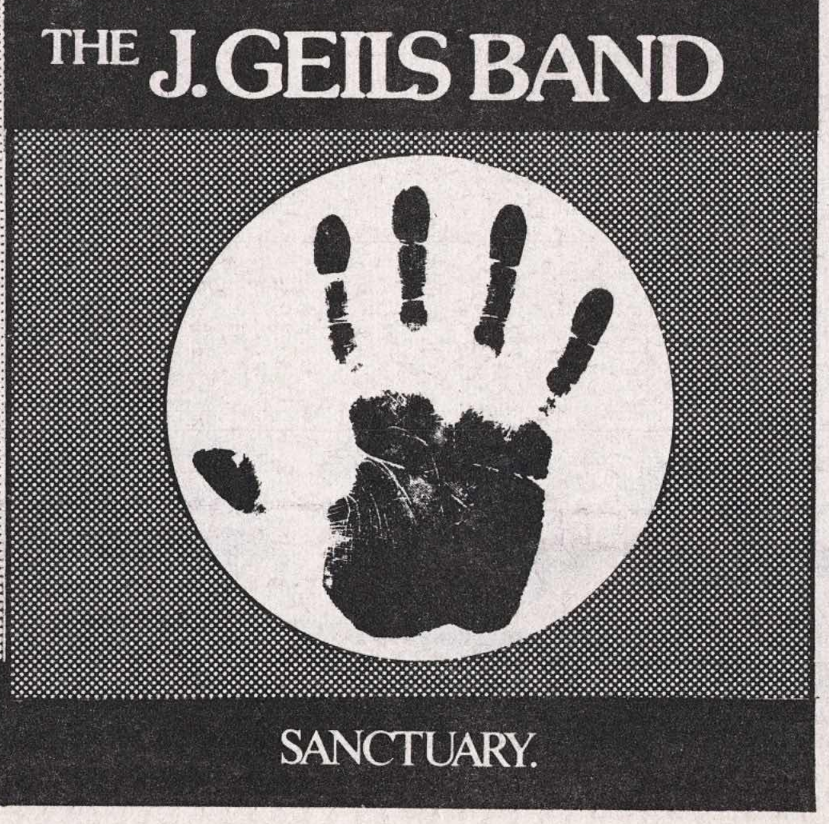
RICK JOSEPH

THRILLS

THE J. GEILS BAND
ONE LAST KISS
NEW SINGLE · C/W I CAN'T BELIEVE YOU · AM 507

ONLY U.K. APPEARANCE-MAY 3 HAMMERSMITH ODEON

TAKEN FROM THE ALBUM SANCTUARY
ALBUM AMS 2004 CASS. TCAM 2004
EMI AMERICA
MARKETED BY LIBERTY/UNITED ARTISTS RECORDS



JUST FANCY THAT!

The business executives who are ashamed of making money

IN AN unprecedented move, *Fortune,* the prestigious business magazine owned by Time/Life Inc, recently featured The Bee Gees on its cover to highlight a report entitled "The Record Business: Rocking to the Big-Money Beat."

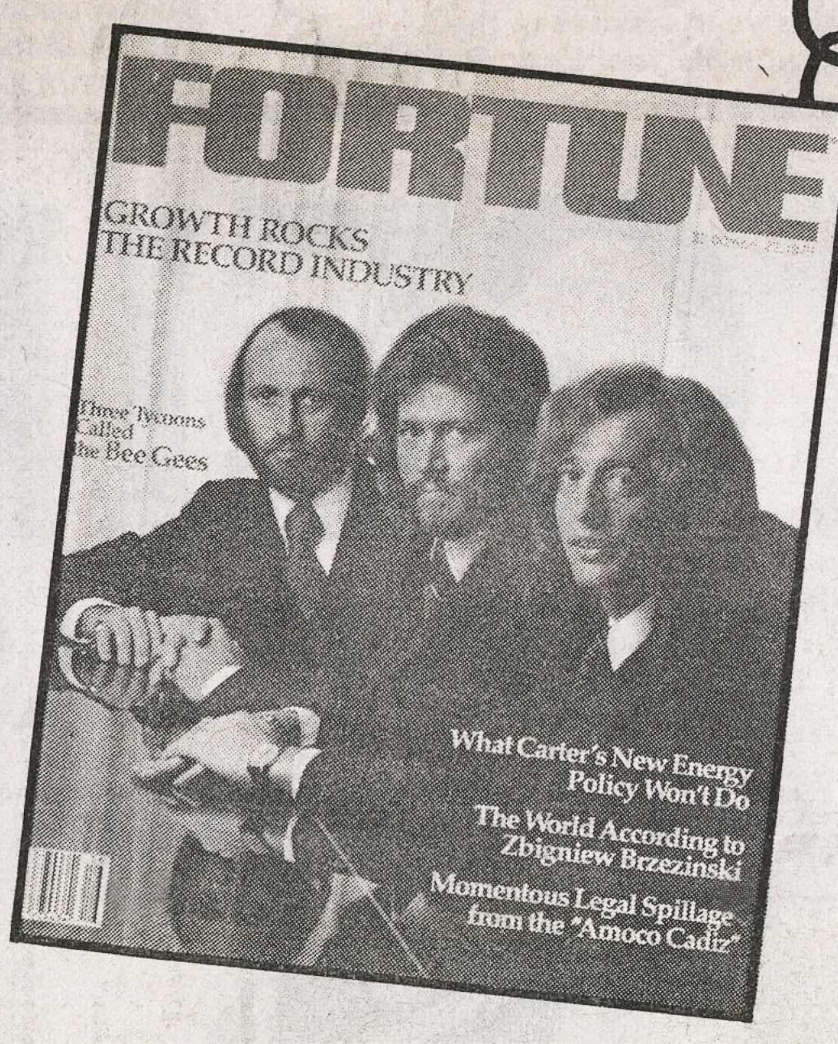
Writer Peter W. Bernstein claims the industry is in the middle of "an ear-shattering boom" which is "altering recording's hierarchy, silencing some companies and propelling others to overnight success."

Siz major companies — CBS, Capitol, MCA, Polygram, RCA and Warner Communications — now control 85 per cent of the US market. The most permanent change he notes is the way that "small record record compnaies, and small divisions of big companies, have been making deals with, or selling out to, their big competitors — principally because the majors have built up distribution networks so powerful that smaller companies using wholesale middlemen have lost their ability to compete in the retail marketplace."

For instance, RCA now distributes Twentieth Century-Fox Records and A&M records, the largest of the independent labels. ABC Records and United Artist Records have sold out to MCA and Capital. CBS now distributes 16 labels other than its own.

Some interesting statistics emerged. For example, sales of records and tapes in the US were estimated at $4.2 billion at retail price in 1978, more than five times what they were when 'Meet The Beatles' was released in 1964.

The average promotion budget for a record has increased threefold to around $150,000 in the last five years, while companies often spend over $1 million on a top artist. Costs have risen to the point where an album must now sell between 200-300,000 copies to break even.



The big success story last year was Polygram, who became the first company to break the billion dollars sales barrier in 1978. This success was luck, mainly due to Polygram buying an interest in two small labels — RSO and Casablanca — both of which boomed last year.

RSO, who released only ten albums last year, had worldwide sales of $240 million earning a pre-tax profit of $60 million. By way of contrast, CBS put out 361 albums, Warners 341, neither matching RSO's 25 per cent profit margin. RSO President Al Coury claims: "We're effective as a company because we have the *least* amount of product."

Two other titbits of information are worth mentioning. Elektra/Asylum has been waiting for two years for a new album from The Eagles, whose 'Hotel California' sold 10 million copies. They offered them more money if they brought the tape in by a certain date, but that deadline has passed. Chairman Joe Smith comments: "You are dealing with people who have so much money that there is no financial spur. We even sent them a rhyming dictionary!"

To illustrate the majors' distribution clout, Bernstein writes: "WEA offered a 10 percent wholesale discount on The Rolling Stones' latest album 'Some Girls'. That helped to make it the most successful album in the Stones' 16-year history, with sales of more than four million units.

Casablanca's Neil Bogart calls the record business "a gambler's game"; if that's the case, the wheel's loaded in favour of the heavyweights.

Finally, there's this story of how the mag managed to get The Bee Gees to pose in Brooks Brothers suiting, for "a shot suggesting that they're businessmen as well as stars".

Picture researcher Ginger Seippel called their tailor in Los Angeles for their measurements and flew down to Florida with the suits. After the session, Ginger commented: "They were pleased but also worried that their fans would feel they'd been ripped off . . ."

"The Bee Gees on *Fortune's* cover, looking so straight — like they're making piles of money . . ."

No comment.

DICK TRACY

THRILLS

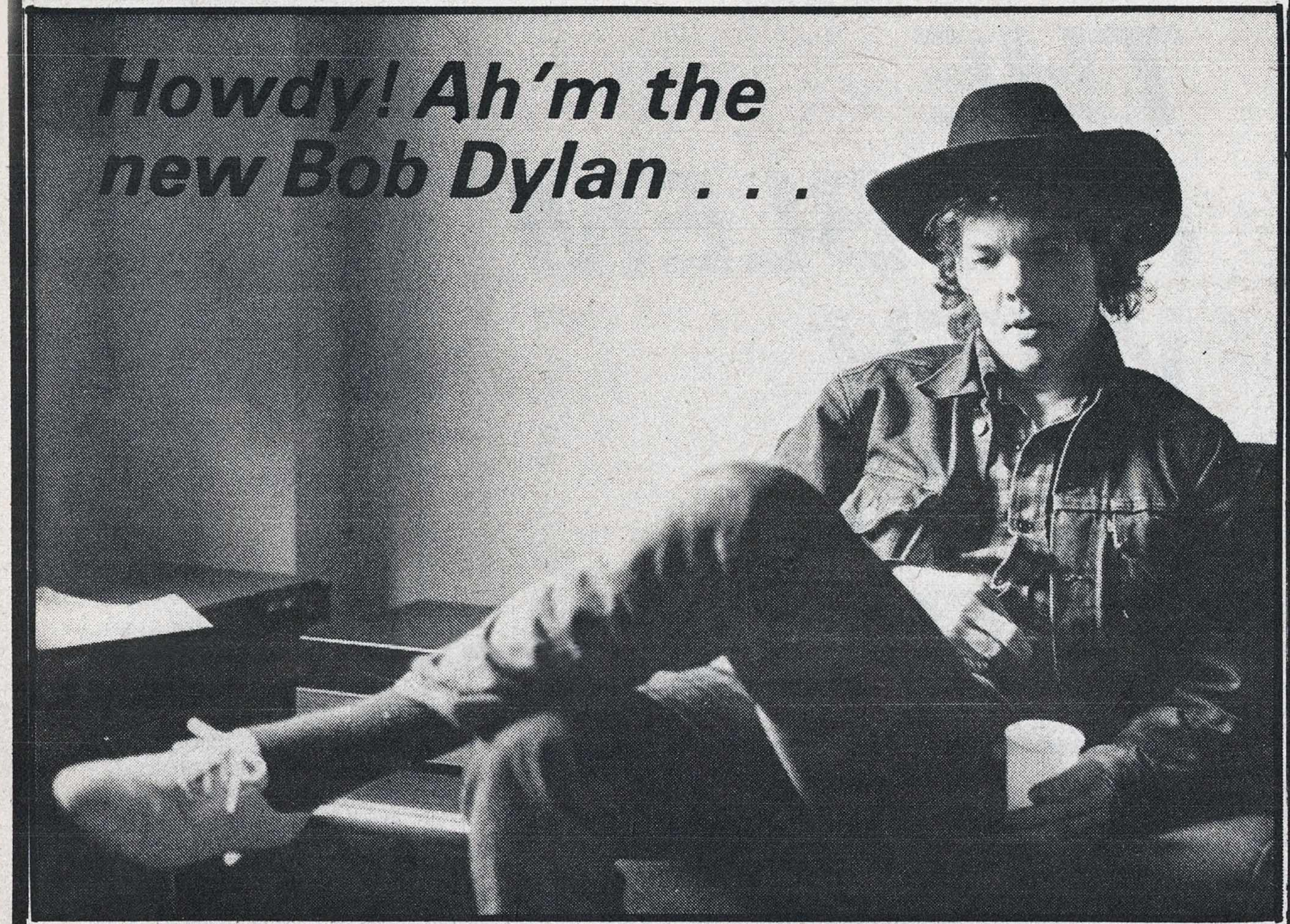
LOWRY

JOE ELY
HIS NEW ALBUM
". . . JOE ELY IS AS CONVINCING AND VALID A TALENT IN HIS WAY AS COSTELLO AND SPRINGSTEEN ARE IN THEIRS"
SOUNDS
"The blend of voice and instruments is superlative . . . this album surpasses 'Honky Tonk Masquerade'
Country Music Round Up
"One of the most exciting artistes to have emerged from anywhere in the past five years"
People.
"Mr Ely will go far
The Sunday Times
"Ely's songs are excellent . . ."
Radio & Record News.
DOWN ON THE DRAG.
JOE ELY
DEAD END
MCG 3532
HIS TOUR
May 4th STOKE ON TRENT
North Staffs Polytechnic
May 5th LONDON
The Venue
MCA RECORDS
1 Great Pulteney Street, London W1R 3FW

ADVERTISEMENT

Is this how the Tories would look at Youth Unemployment?

VOTE LABOUR on Thursday.



Pic: Paul Slattery

. . . and ah'd jest like to welcome y'all to this feature 'cos it's got all the lowdown on me and mah career. It's by a dude called Graham Lock. Oh, and y'can call me Steve . . .

THERE'S THIS kid, you see, kinda scrawny, lives on a lettuce farm with a family of twelve in Meridian, Mississippi, the heart of the South. The kid's played guitar since he was eleven, been in and out of groups at school and since, taking shitty day jobs in factories and warehouses, stacking and driving and delivering.

One day the store he works for shuts down, and the kid decides it's now or never. He picks up his old guitar and a sheaf of songs; takes the next train to New York City. There he bums around, sleeps on floors, busks at Grand Central Station, takes more shitty jobs — selling hot dogs, cleaning windows, sorting mail.

One night the kid's playing acoustic at a punk club, for chrissakes, and he's spotted by the manager of a big rock group, who signs him up — just like that! A few weeks later, he's got a record deal; and his debut album is released to rave reviews in all the infulential rags.

Cue prestigious gigs at The Bottom Line, a European promo tour, a fully-fledged tour of Canada. Fame and fortune. The kid's arrived!

A rock'n'roll fantasy? An old Elvis movie? No, it's the true history of Steve Forbert, who's now sitting beside me in a small grey interview room high in the CBS building.

"I'm a walking cliche," he drawls, with an engaging grin.

The punk club was CBGB's, where Forbert opened for John Cale, The Shirts, Talking Heads. The guy who signed him up was Danny Fields, co-manager of The Ramones. And the debut album is 'Alive On Arrival', which Forbert is now promoting with gigs in Amsterdam, Brussels, Hamburg, Paris and London (The Venue, May 9).

It's an unusual album. Forbert, on guitar, harmonica and husky voice, with a crisp, sparse backing band, comes on like a cross between '50s rock'n'roll and early '60s folk. The seminal models seem to be Presley and Dylan; though Forbert also cites Jimmie Rogers, Jimmy Reed, Chuck Berry, Muddy Waters and Howling Wolf as influences.

"I got to see Howling Wolf in Atlanta in 1974. I guess it's one of the highlights of my life. He's sorta special, you know. I've got his autograph back in Mississippi."

Forbert is 24, fresh-faced, snub-nosed. He wears denims and a cowboy hat. Still the archetypal country boy. He doesn't have a lot to say, is tired from doing radio interviews all afternoon. Is the pressure beginning to tell?

"Well, it has to be done. No one's heard of me here, so I have to make sure my name gets known. I accept that, because I want to continue. I like writing songs, making records. It's all I've wanted to do for a long time."

Still, haven't there been any hypes or whatever that surprised you?

A thoughtful pause. "Well, there was one thing. We played in Boulder, Colorado about two months ago. And the local promo people with CBS had come up with this idea for a contest and they'd put these leaflets about it on every seat in the hall. And they went 'Steve Forbert wants to know if you were alive on arrival — send in your most exciting baby photo and the winner will be taken for a free meal at the airport terminal and hear the planes being talked in'.

"I thought *that* was surprising. Then a guy comes up and says, 'Steve, I want you to meet the runner-up in the Steve Forbert Lookalike Contest'. And I said, 'Where's the winner? I'd really like to meet that guy'. And he said, 'Oh he's not here. But he's black'.

"Well . . . that was a surprise too. So there have been a few things."

Forbert indicates a desire to end the interview. I ask one more question. There's a quote in *Rolling Stones* from him: "I'd say that I worship innocence and I despise desperation." Fascinating stuff, but what exactly does he mean?

"Er . . . it's just that simple. You know?"

Yeah, but what do you mean by innocence and desperation?

"Well . . . just innocence and desperation."

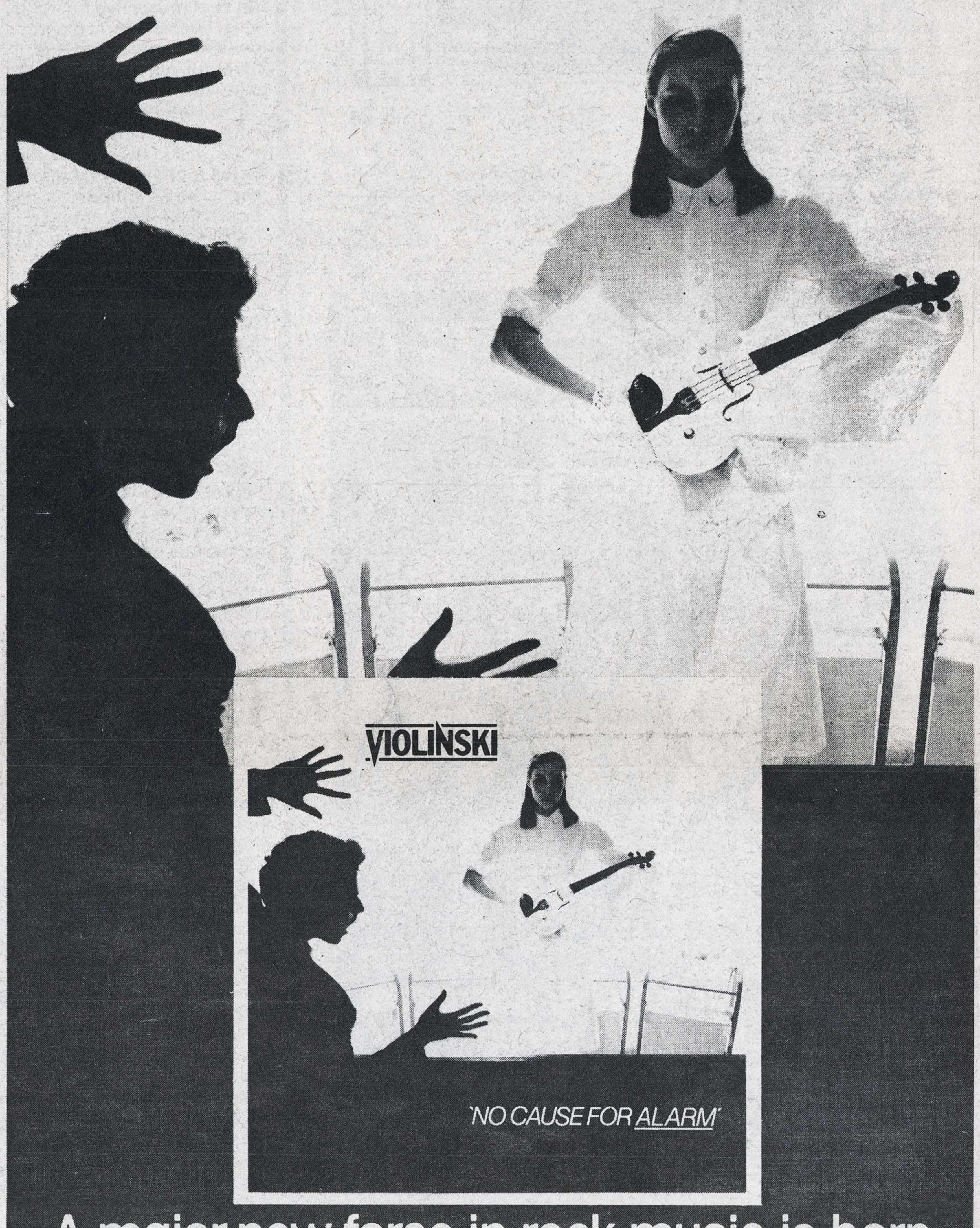
Ah.

"There's one more thing that I despise. It's ketchup in those little packets. I like a *lot* of ketchup on my hamburger and french fries, and I can't get enough in those little packets. They drive me up the wall." A smile, and he leaves.

The wit and wisdom of Steve Forbert. I'm left, you're right, he's gone.

"Howdy mister — ah'm yer local Bob Dylan Party candidate . . ." Pic: Tom Sheehan.

'NO CAUSE FOR ALARM'



A major new force in rock music is born

VIOLINSKI

with a debut album 'No Cause For Alarm'

featuring their hit single **'Clog Dance'**

Jet Records © Jet Ltd 1979 JETLP 219 Also available on cassette JETCA 219

TOUR DATES:

May

2nd	Preston Polytechnic.
3rd	Troubador, Port Talbot.
4th	Queens College, London.
5th	Leascliff Hall, Folkestone.
6th	Arts Centre, Poole.
9th	Leicester Polytechnic.
10th	Ardri Theatre, Manchester.
11th	Grand Pavillion, Withernsea.
12th	Barbarellas, Birmingham.
15th	Keele University.
16th	Sheffield Polytechnic.
17th	Lafayette, Wolverhampton.
18th	West Runton Pavillion.
19th	City Hall, St. Albans.
20th	Fford Green Hotel, Leeds.
23rd	THE VENUE, LONDON.
24th	The Hamilton Club, Birkenhead.
25th	The Mayfair, Newcastle.

Harvey Goldsmith Entertainments presents
Renaissance
+ Support
Hammersmith Odeon
Friday 11th May
Southampton Gaumont
Saturday 12th May
Fairfield Halls, Croydon
Sunday 13th May
Birmingham Odeon
Tuesday 15th May
Liverpool Empire
Wednesday 16th May
Sheffield City Hall
Thursday 17th May
Edinburgh Odeon
Saturday 19th May
Manchester Apollo
Sunday 20th May
Derby Assembly Rooms
Tuesday 22nd May
Brighton Dome
Wednesday 23rd May
Bristol Colston Hall
Friday 25th May

SAD CAFÉ
IN CONCERT
Following their first American Tour

KENNEDY STREET
With
Shann Lee Parker
19 May LIVERPOOL EMPIRE (051-709 1555/2548)
21 May PRESTON GUILDHALL (0772-21721)
23 & 24 May MANCHESTER APOLLO (061-273 1112)
Tickets priced £2.80, £2.20 & £1.75 available from the Theatre Box Offices and usual ticket agents.

When you own a HOHNER Chromatic Harmonica you own the very best. And you're in the very best of company. HOHNER Chromatics are used by world greats like Larry Adler, Harry Pitch, Tommy Reilly, 'Toots' Thielemans and Stevie Wonder. So buy one and join the great performers.
Post the coupon now and we'll send you details of our full range and details of The National Harmonica League.
HOHNER
for Chromatic Harmonica
To: M. HOHNER Ltd.
39-45 Coldharbour Lane, London, SE5 9NR
Please send me details of the world's greatest harmonica range – and The National Harmonica League.
Name
Address
NME5/5
HOHNER

THE PROBLEM WITH BEING EARNEST

RUEFREX don't make it a big deal, but in Belfast, city of the para military gig, most things tend to be problems. GAVIN MARTIN reports.

FROM BEHIND expensive cocktails executive eyes glare affronted. At the bar oriental waitresses raise uneasy eyebrows. My foot suddenly starts tapping to the tentative rumblings of drum beat and bass . . .

Suddenly the sedation of The Europa Hotel's piped lounge music is joyfully destroyed by an exciting and refreshing sound blasting from a cassette machine on a corner table.

The Ruefrex are playing me their debut EP, 'One By One'. Unfortunately a backlog of material from other Belfast groups has to be cleared before Good Vibrations can release it — but it is probably the most valuable recording to come from these parts in recent years. The Ruefrex have come up with some of the best music I've heard in ages, liberally spiced with ideas that are contagious, adventurous and eminently enjoyable.

The Ruefrex came together in their present form last April when Jackie Forgie and Alan Clarke (guitar and vocals respectively) joined up with bassist Tom Coulter and drummer Paul Burgess. Tom and Paul had played in a scrappy embryo of the band since the previous October, playing their debut in the seaside town of Bangor as support to Stiff Little Fingers.

The real story begins in June 1978 when the present line-up had its first public airing at Queen's University's Battle of The Bands gig. The Ruefrex played along with several other bands; apart from Clarke's burning and malevolent stage presence there was no foretaste of the aptitude and intrigue to come. The band weren't overjoyed with the performance either.

"The playing wasn't up to standard although I don't think there was anything wrong with our songs. Maybe we should have got session men to play them," Tom grins. Like the rest of the band Coulter is an instantly likeable character, anxious to explain everything clearly.

Since that gig they have plodded their way through the customary series of gigs at Belfast's Harp Bar and with a certain degree of regularity they've played stints at the para military watering holes in their own locality.

Were they never worried that by playing places like that they might be helping to bolster those organisations?

"No, because it's purely coincidental that we happen to be playing in a para military social club. You can't afford to be totally idealistic — and we don't bolster them in any way financially because we take all the door receipts and there is never any drink sold," Paul explains.

"What I like about playing places like that is that for the hour or so we play the kids can dance and forget about the troubles, and that's nice," offers Jackie. The group charge as little as 20p admission for some of their gigs, just falling short of an aspiration to stage ATV-type free gigs.

RUEFREX waiting for their EP to come out. Pix: KURT SAVAGE

THEY'RE THE first to admit, however, that it may not be safe for others to do what they've done. Obviously, they are able to play because they're known around that area and their choice of dress is not provocative — in fact it often leads to derisive accusations of drabness among new wave followers in the city, causing the band to term themselves "the most unfashionable band in Belfast".

In fact, they're anxious not to be restricted to any particular audience.

Tom: "We'll play anywhere to anyone — hippies, spidermen, punks or trendies, whatever you want to call them we'll play to them."

Paul: "We'd like to be able to say to others, 'Come on and play', but what happens if the band gets bottled off? We can't give any assurances or guarantees."

As Jackie explains, they even have apprehensions when playing areas of 'their own sort'. "I remember the first time we played in Tom's area I asked if I'd be safe and he said he couldn't guarantee anything."

Paul: "It's a certain type of mentality; we don't condone it and we're certainly not responsible for it."

When you see a band trying to do delicate and difficult things like this it shows up the seemingly thoughtless and impetuous nature of The Clash's political posturings. Although they are reluctant to brag about it The Ruefrex *do* try harder than most. They are all too aware that from a certain point of view for those on the mainland Belfast 'reeks' credibility, but they would loathe being judged on any kind of specially devised criterion for war babies.

Tom: "I want us to sink or swim on the strength of our music, not what we wear or where we play but on the chords we play and the lyrics we sing."

Inevitably they will be compared to Stiff Little Fingers as they come from Belfast and do not play songs that are obviously poppy, but the band are not keen on such comparisons. Not surprising considering the latter's work can, at least arguably, be seen as an exploitation of the Belfast environment.

The 'One By One' EP is dedicated to a guy crushed to death under a bus — apparently the same person Jake Burns claimed was the inspiration for 'Wasted Life' in these pages some weeks back. Far from being a member of an organisation, claim he was the victim of false and subsequently retracted posthumous allegations.

THE RUEFREX EP was recorded between November and February at Belfast's Wizard Studios and all three tracks show a quite stunning potential as well as standing as admirable achievements in their own right.

While they definitely don't fit into the same category as the rest of the province's fine pop bands, to call them experimental is misleading in that they have none of that syndrome's nagging pretensions or tuneless meanderings.

'One By One' itself has the most obvious appeal. A slow, brooding and atmospheric introduction with a quotation from novelist Samuel Plunkett segues into a fast, seething piece of gut-punching rock music.

Lyrically it's redolent of 'Diamond Dogs' without the synthetic tinge apparent in the Bowie work. A logical extension of the inner city rat race, it describes a situation bordering on anarchy where no one is safe from the paralysis *('Standards levelled — chaos reigns')*. Obviously influenced by Belfast because that's where it was written, it's an impressionistic depiction of urban decay and could apply to any city.

Paul Burgess is the band's chief lyricist. Some of his songs he describes as obvious political observations ('Poppies', 'Communism', and 'Political Wings') and others are simple vignettes based on everyday domesticity ('Accidents Will Happen').

The band work together to write the tunes but as Tom explains, "The real problem's not writing the songs, it's arranging them. If Jackie comes up with four chords we can play them to any rhythm we want. It's trial and error finding the right way to play them. Obviously we don't sit down with metronomes and say we'll play ten beats or whatever to the bar, we just blarge it out until we get it right."

They leave it to Alan to decide how the vocals should be presented and the EP's second track, 'Don't Panic', is a fair indication of his interpretive ability. Throughout his demented and fragmented delivery of colliding and surrealistic syllables and imagery show his substantial vocal ability to full advantage.

Here and elsewhere his unique intonations and phrasing are evidence that he can dominate a song with the same demonic effect as Pistol-period Rotten.

Joining the group from a history of admitted delinquency, Clarke now disperses his energy in a manner that is admirable and positive instead of sad and negative.

On the EP's third and final track he fires scorn and contempt at contiguous conservatism in a song called 'Cross the Line': *"You find me repulsive, well isn't that pretty cute, you don't even know what goes on in your mind. And if I frighten you to cross the line I'll be quite content."*

Lyric writer Jackie Forgie reels out the sort of guitar patterns discovered by Shelley on 'Spiral Scratch', but never fully explored since.

In fact 'Spiral Scratch' is an apt frame of reference for the recording — not because of any overriding musical debt, but because it strikes with a similar immediacy and urgency; there is an overall feel of freshness which defies restrictive categorising.

THE RUEFREX are four very astute, level-headed lads from Belfast. By day they work in shops; at night they go to their bassist's basement and have fun making music.

They want to make music that is original and accessible, and now more than ever rock needs bands like them who have that special blend of straightforward enthusiasm and freshness in their music. If you want to hear energy delivered powerfully, positively and intelligently you'd do a lot worse than to hear 'One By One'.

"Gee Tony, you're simply wonderful . . ." Donna pic: Fin Costello.

FORTY FIVES

Done this week by TONY PARSONS

SINGLE OF THE WEEK DONNA SUMMER: Hot Stuff (Casablanca). Lots of sad, cynical folk from old, greasy, fat *MM* sociologists to bleak, peaked hairies are currently worming their way into the disco market — but what we have here is Dan Hartman in reverse: disco's first heavy metal record. Paul Rogers could sing it, Donna could follow it up with a cover of 'Hot Blooded', you could bang your brains out keeping time to it: charming, lovable, brilliant Donna, coquettishly trying to prove that this is one black girl that Mick Jagger was right about.

Dirty, aggressive, she-slut Donna, on heat and working up an appetite; the guitar solo is excruciating, but it's still an irresistible single — Donna's not *just* a sex symbol, y'know.

Now what did I do with those stars-and-stripes loons?

BLONDIE: Sunday Girl (Chrysalis). Blondie's disc of rest, mellow Deb in lilting Anne Murray mood, the mellifluous sound of a rich, loamy, well-matured 'Snowbird' sighing on a laid-back Sabbath afternoon. Your toes won't tap quite as willingly as they did to 'Heart Of Glass', but it's still a pretty little song that should do very well.

However, that *doesn't* mean we want you hanging on the telephone 24 hours a day bugging us to interview you, short-cake.

THE WHO: Long Live Rock (Polydor). Townshend's voice has always been more suitable to Who material than Daltrey's — it may lack the strident, pectoral-flexing technical proficiency, but he more than makes up for it with a redeeming touch of pathos that makes even their corny stuff — like 'Legal Matter' or this one — a touch less trite, and makes the good stuff — like 'I'm One' or 'I've Had Enough' — sound like the owner of that thin, reedy, touching organ was once a member of The Small Faces.

Here he's the same as Bill Sykes' dog Bullseye — the adoring pet, used and abused by a brutish master who, no matter how cruel, can never diminish the heartbreaking little creature's devotion. Long live rock? Well, yes, although personally I love music, any kind of music, just as long as it's groovy.

LENE LOVICH: I Say When (Stiff).
THE RUMOUR: Emotional Traffic (Stiff). 'Lucky Number' was magically transformed from moderate album track to killer 45 in the re-mix, but this time the same process overwhelms the obsessive flurry of the original and suffocates it with painful, cutesy-pie gimmickry, tailor-made and forelock-tugging for the Smurf consumers. Make with the *"oh-OH! oh-OH!"* baby! It's depressing, a waste, she deserves better than this: must be time to say "When", Lene.

'Emotional Traffic' is cool, cryptic and catchy, going nowhere in a hurry, the kind of thing Costello would write for a Yorkie bar commercial. It could well be a hit — the Coca-Cola and Brutus Jeans ones were, after all.

Note to Stiff: if you're not cutting the retail price in half, releasing product with blank B-sides is not being whacky, it's being as contemptible as any major record company and you turn my stomach.

Note to Joe Public: if you pay more than half the price you usually pay for a single for this week's Stiff product, then you are a real sucker and the music industry will always wipe its ass on people like you.

LINDA RONSTADT: Alison (Asylum). Ah, speak of the devil and you shall see his horn-rims! This is in the grand old tradition of the American artiste attempting pitifully to prove herself not quite ready to be carted off to the knackers-yard by covering the most hummable little rebel feted by the under-30s market. Inoffensiviely inane, as in the Jack Jones version of 'Pale Blue Eyes'.

ELTON JOHN: The Thom Bell Sessions '77 — Are You Ready For Love/Three Way Love Affair/Mama Can't Buy You Love (Rocket). Elton in fine voice with 18 minutes of a restrained, classy reading of the Philly Sound. Better than anything he ever did with Barnie Torpid, the best record Thom Bell has had his name on in years but it's a shame the actual *tunes* never heard of Junior Campbell.

4 PENNIES: When The Boy's Happy (Ensign). Barbara Cartland with a Spector beat. You're better off out of it, Ronnie.

THE INVADERS: Girl's In Action (Polydor). What The Invaders have got going for them is this light, ethereal *Picnic At Hanging Rock* somnambulist dance band sound, its influences so blurred and buried as to be as unique as that on the PiL single.

What they've got working against them are lyrics so trite they come close to negating everything else — standard Defensive Outlaw Rhetoric; nobody tells me what to do, I talk to who I like, go anyhowanywayanywhere I choose, there are no strings on me and such like. R.D. Laing once said that schizophrenia cannot be understood without understanding despair. Makes you think, dunnit?

DAVID ESSEX: 20 Flights Up (Phonogram).
OSMONDS: Rainin' (Mercury). Can you picture us on a crosstown Manhattan Number 9 bus? David can! Here he overhauls The Drifters' 'Up On The Roof' for consumption by that percentage of the *Saturday Night Fever* box office who saw the redubbed version during the Easter holiday and once told David he had moody eyes.

As their popularity has peaked I understand showbiz clan Osmondo (nobody can tell me the first entertainers in their family weren't some juggling gypsy troupe) have now set up their very own quality control board which screens all kinfolk recordings to maintain the highest possible standards, manned by their two much-hidden brothers Virl and Tommy.

Nevertheless, this is merely a maudlin, tranked-out barber-shop quartet routine, 'Love Me For A Reason' with its ass dropped exactly. The harmonies on the chorus are speeded up even faster than Frida and Agnetha's voices on 'Does Your Mother Know?', suggesting that the Alvin Chipmunk revival is already upon us.

STEVE FORBERT: Goin' Down To Laurel (Epic). Could be Phil Lynott crying into his hair of the hound the morning after, bemoaning how he is going to have to give it up if he is to mend his wicked ways. Manages to be sensitive, romantic, vulnerable and beat its chest very loudly all at the same time. Another love song for swinging method actors.

EXILE: How Could This Go Wrong (RAK). Exile really hedge their bets. Sub-Allman boogies boyos before Mickie Most rescued them from the cotton plantation, they now use a galloping mock-Moroder drum machine and space dust synthesizers (their sole concession to disco apart from the tryst-by-the-light-of-the-silvery-strobe subject matter because it sells so good). On top of that they slap Tepid Gossip whispered nothings butched-up beyond belief plus singalongaRacey teenbait hooks while for all you stubborn "heads", bless you, the lead singer has hair down to his bleeding ass, if not even further! Scott Gorham just ain't in it!

Such consideration! So anxious to please! So accommodating! Obsequious he-tarts.

RICK WAKEMAN: Birdman Of Alcatraz — Theme From *My Son, My Son* (A&M). Russ Conway untamed wiv cultured credibility for the older brothers and sisters of Kate Bush fans.

JAPAN: Life In Tokyo (Ariola). Imagine: Ferry is on his uppers so he rings up the gang for a reunion album and they give him a knock back! But! Old Munchen Giorgio steps in all benevolent and knocks Bry out a song! The end result *stinks!* This is What Might Have Been.

SVT: New Year (SVT). Aesthetically pleasing, so very English — full, fervently proud pop music recalling elemental Jam fronted by a youthful impersonator who makes David Johansen look like Steve Aerosmith. From anyone it would be pretty nifty. From a San Francisco band giving a home to half the ex-members of Hot Tuna, it is nothing less than a moving testimony to the dignity of the human spirit under the most desperate conditions.

JESSE COLIN YOUNG: Rave On (WEA). The repugnant practice of releasing unofficial film trailer product. This is a drastically watered down treatment compared to Buddy Busey's original. I know it's hard to believe.

DUSTY SPRINGFIELD: I'm Coming Home Again (Mercury). A heart-wrenching warble breaks with risible emotion as the spotlight reveals Dusty astride confession box, her head hung with shame and regret, tears streaked black with eye-liner running down her cheeks, admitting her decision to leave UK for USA was the biggest mistake of her life . . . *sniff* . . . how unhappy she's been without us . . . *choke* . . . how she'll get DOWN on her KNEES and BEG us to take her back . . . *sob* . . . IF we still want her, that is . . . *waaaaaaaahhh!!!*

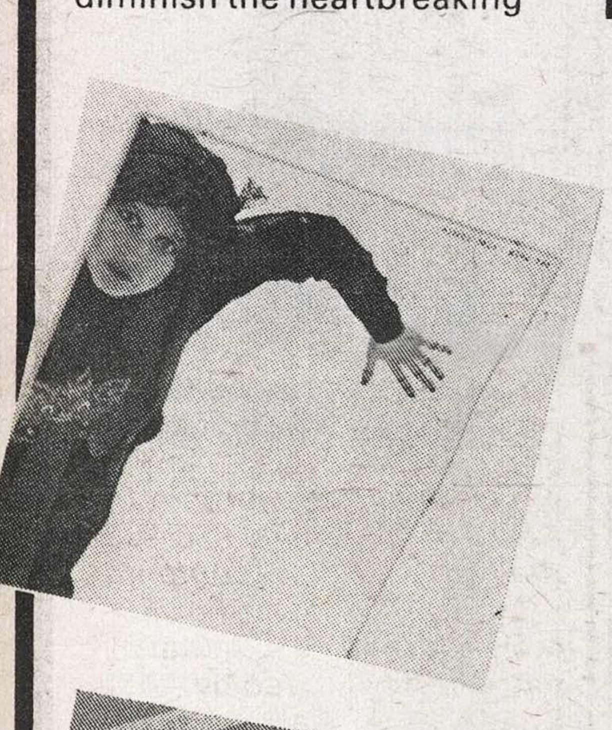
Bah, what specious rot! Even Cliff, Slade, Harley, etcetera, never stooped so low, and they were just as erroneously confident of Cracking The States as you were, Dust.

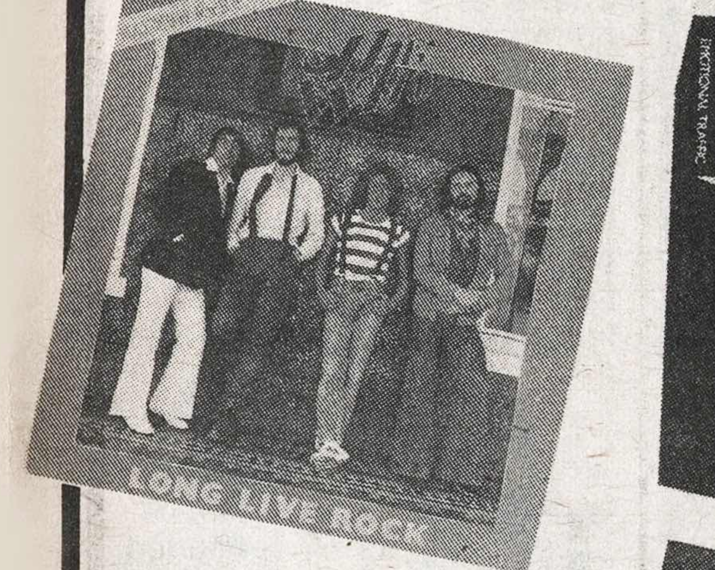
An inverted 'Atlantic Crossing' — whereas Stewart squeezed mawkish mileage out of pissing off into tax exile, Springfield tells a calculated sob story, winking knowingly in the direction of the fatted calf, tail between her legs and looking for work.

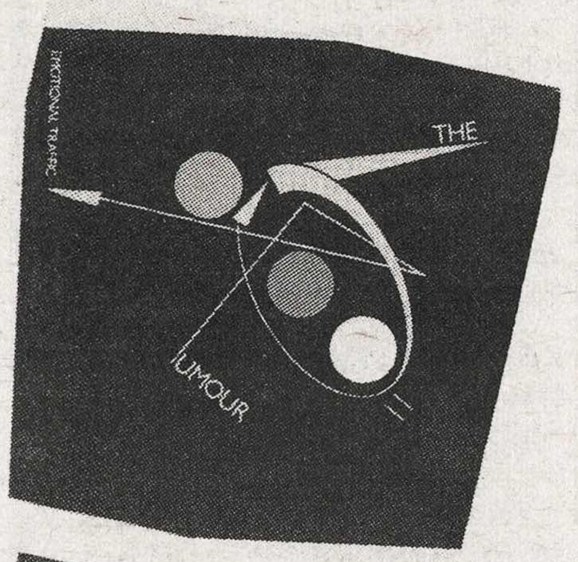
Rumour has it Dusty stabs her eyeballs with sharpened pencils before performing this song on stage. If the Shit of Iran ever makes it back to Tehran, he should record it himself.

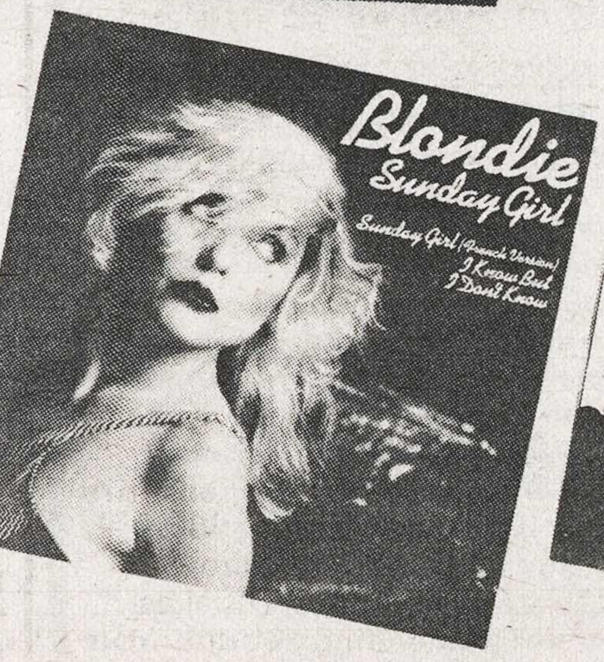
DALIDA: The Lambeth Walk (EMI).
GENGHIS KHAN: Genghis Khan (CBS). Two more excellent reasons for us to elbow the dictatorial EEC blood-suckers. Dalida is the French winner of the 1975 Grand Prix de L'Academie de

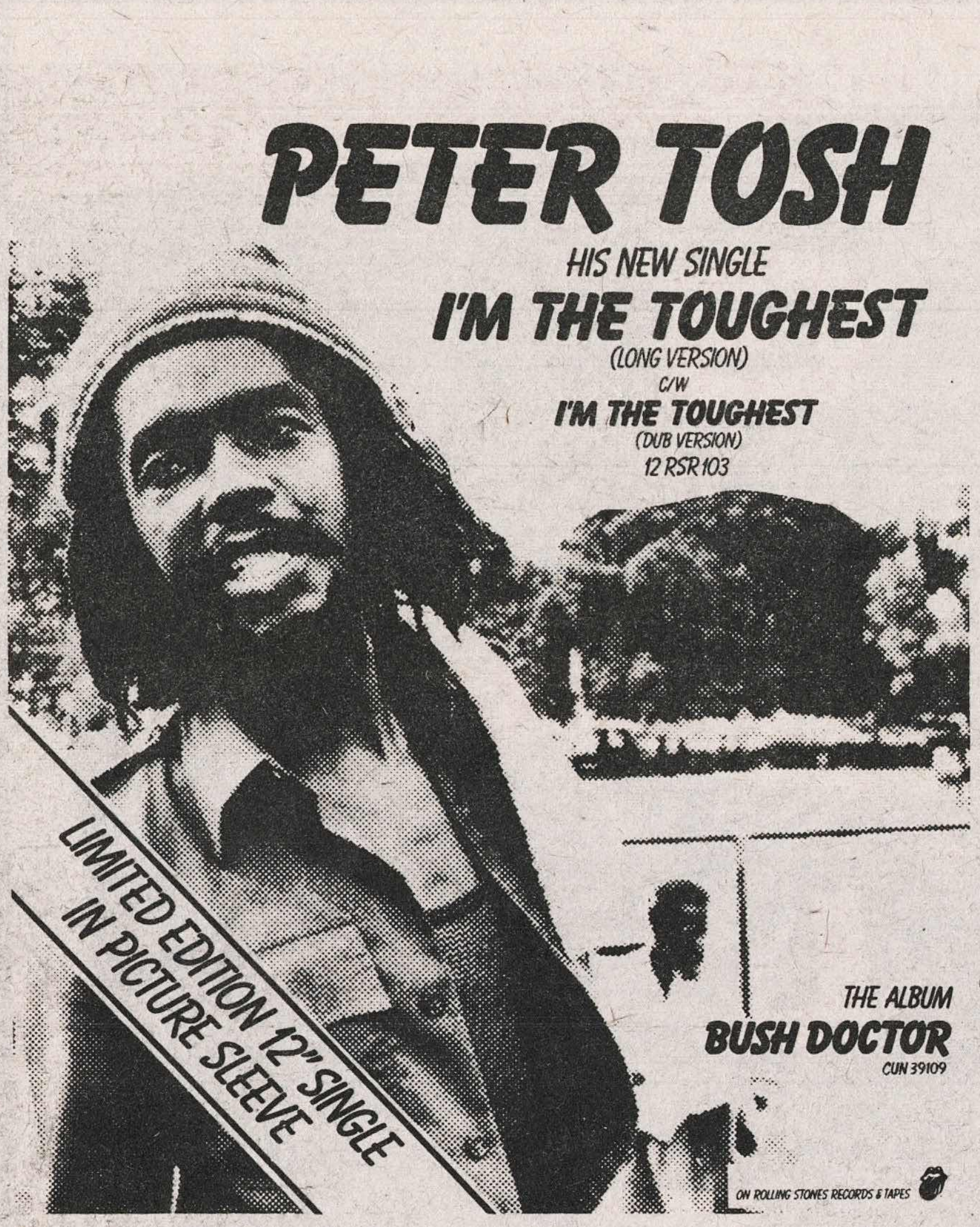
■ Continues next page











FORTY FIVES

■ From previous page

Disc — but you knew that already — and this is the inevitable comeback you get when too many Brotherhood of Man singles about hot-to-trot Jose the saucy Spanish servant get pumped from some Ambre Solaire-doused ductless gland into the ozone layers above the Mediterranean coast line.

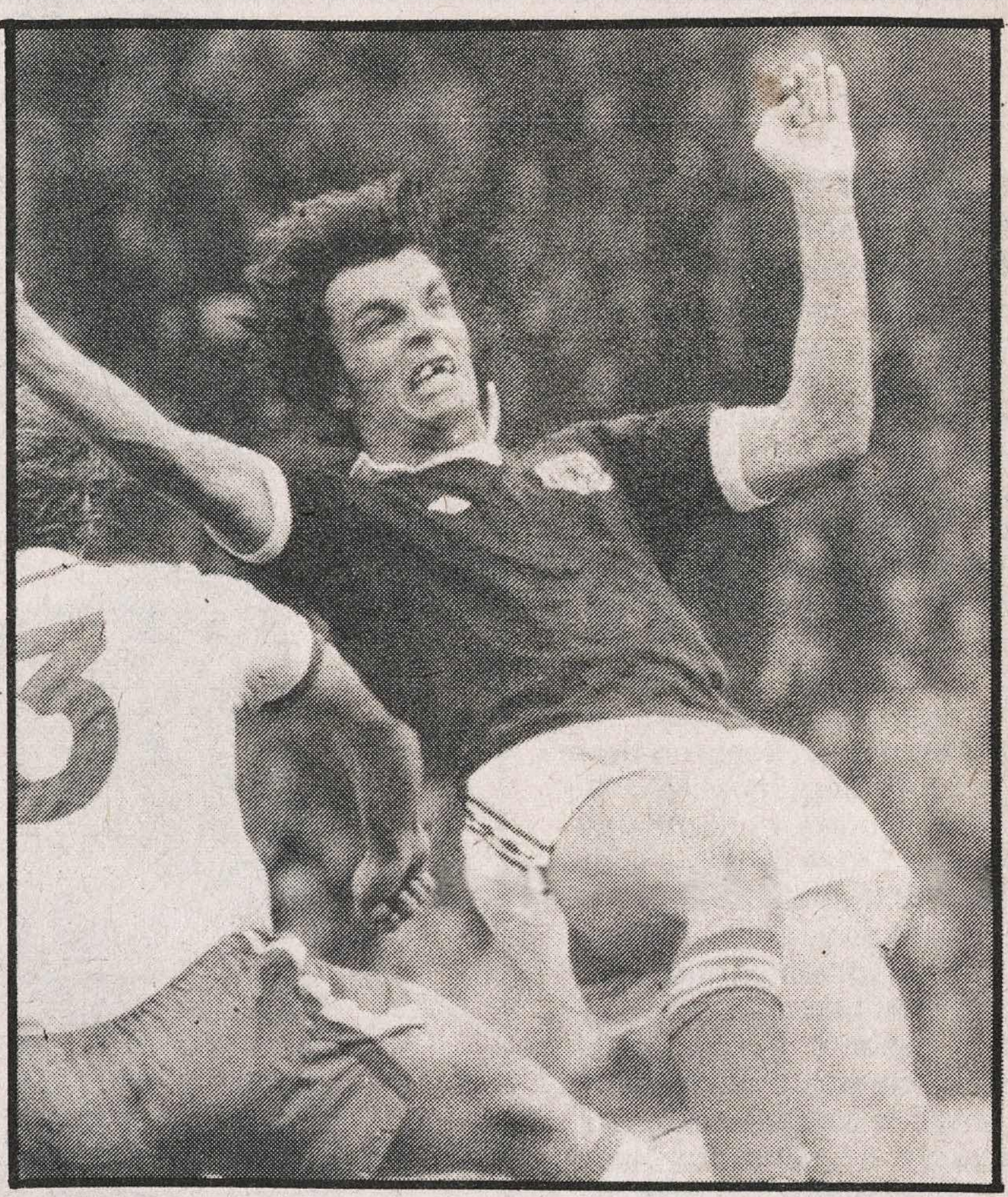
Meanwhile, on the other side of the Maginot line, we find a Germanically Teutonic epic echoing the Weimer Republic's *zeitgeist* (hold up your Rush albums all those who come yet) and lifted from their forthcoming CBS long-player 'The Mass Psychology Of Abbaranto'.

SPICS: You And Me (Wavelength). Vintage Van Morrison and mid-period Mamas and Papas — exemplified by lead blue-eyed soulish singer and angelic back-up girl group, respectively — and from the burgeoning Bristol scene, too. Spics have a great future ahead of them if they don't develop huge beer guts, refuse to give interviews and choke to death eating a ham sandwich.

GINO SOCCIO: Dancer (Warner Brothers). Extraordinarily average disco single evoking hideous visions of The Doobie Brothers after getting Stigwooded, repetitious in the extreme, sounding forever like the vocalist didn't show — it never actually *begins*, just drifts in and then out again — so you'll have to make do with the raunchy Greek chorus straining in the background. It went double platinum in the States last week.

STEVE TORCH: Live In Fear (Redball). Unable to score a Springsteen bootleg? Reckon Dylan's best single was 'Can You Please Crawl Out Your Window'? Partial to a bit of rasping, wild-eyed paranoia you can whistle along to? This is your placebo.

GARCONS: French Boy (ZE). Bet you never thought your lads would get down and party, eh Marie? 'The Clapping Song' with a hole in the roof of his mouth. I think it's supposed to be funny — one look at the cover and you can tell we're dealing with some pretty sharp characters here. They may snicker at Patrick Juvet when they see him in the playground but he still turns them green.



Decca's latest signing, punk chanteur Joe Jordan.

THE MANCHESTER UNITED FIRST TEAM SQUAD: Onward Sexton's Soldiers (RCA).
THE ARSENAL FOOTBALL TEAM: Super Arsenal F.C. (UA).
MANCHESTER UNITED FOOTBALL TEAM: Manchester United (Decca).
ARSENAL NORTH BANK: Arsenal We're Right Behind You (Robot). 'Onward Sexton's Soldiers' comes close to the moving sense of patriotic duty about to be done and the awesome spirit of quasi-religious glory about to be experienced that ejaculated from every pore of the England Squad in Mexico's 'Back Home' (the greatest football song ever and the only type of nirvana a team should bother to try to attain in a recording studio).

The others are basic issue stuff — hearty marching music to carry the converted up Wembley Way and for the rest of us indispensable listening on a par with an album of train noises. Sir Alf's 1970 shower may have been practically a registered charity on the pitch but they sure could sing like little larks.

PETER JACQUES BAND: Walking On Music (Ariola). "His name is Jacques Fred Petrus and he is an expert on Disco-Sound . . . the band has three-coloured female singers . . . the Peter Jacques Band is essentially a group in search of pleasant and catchy tunes . . . 'Walking On Music' is remarkable because of powerful and expressive strings that conjure up psychedelic images and lead us into a wide open space where we experience feelings of greatness . . . it is very hard to resist their exhilarating and exotic sound . . . 'Walking On Music' transcends the concept of music to become a piece of aural architecture . . ."

Ignore the record but sell your soul to get your hands on a copy of the press release.

KAREL FIALKA: Armband (The Mystery Song) (Red Shift). 'Sweet Jane' politicised, confused but still dialectic, it's the only way to be (with your armband on).

THE FLYS: Name Dropping (EMI). After sticking out those para-impressive singles 'Love And A Molotov Cocktail' and 'Waikiki Beach Refugees' and getting nowhere, The Flys have unfortunately grown weary of neat, neglected classicettes that don't budge you from the breadline, and now go for a wage equal to the national average with some Modest Rat Trap fiscal manoeuvres. The surprising thing is that there's not more of our youngsters doing it.

MICK JACKSON: Married Men (Atlantic). A jaunty, grown-up 'Don't Let Him Touch You' for the Jackie Collins readers who never thought of her as high camp.

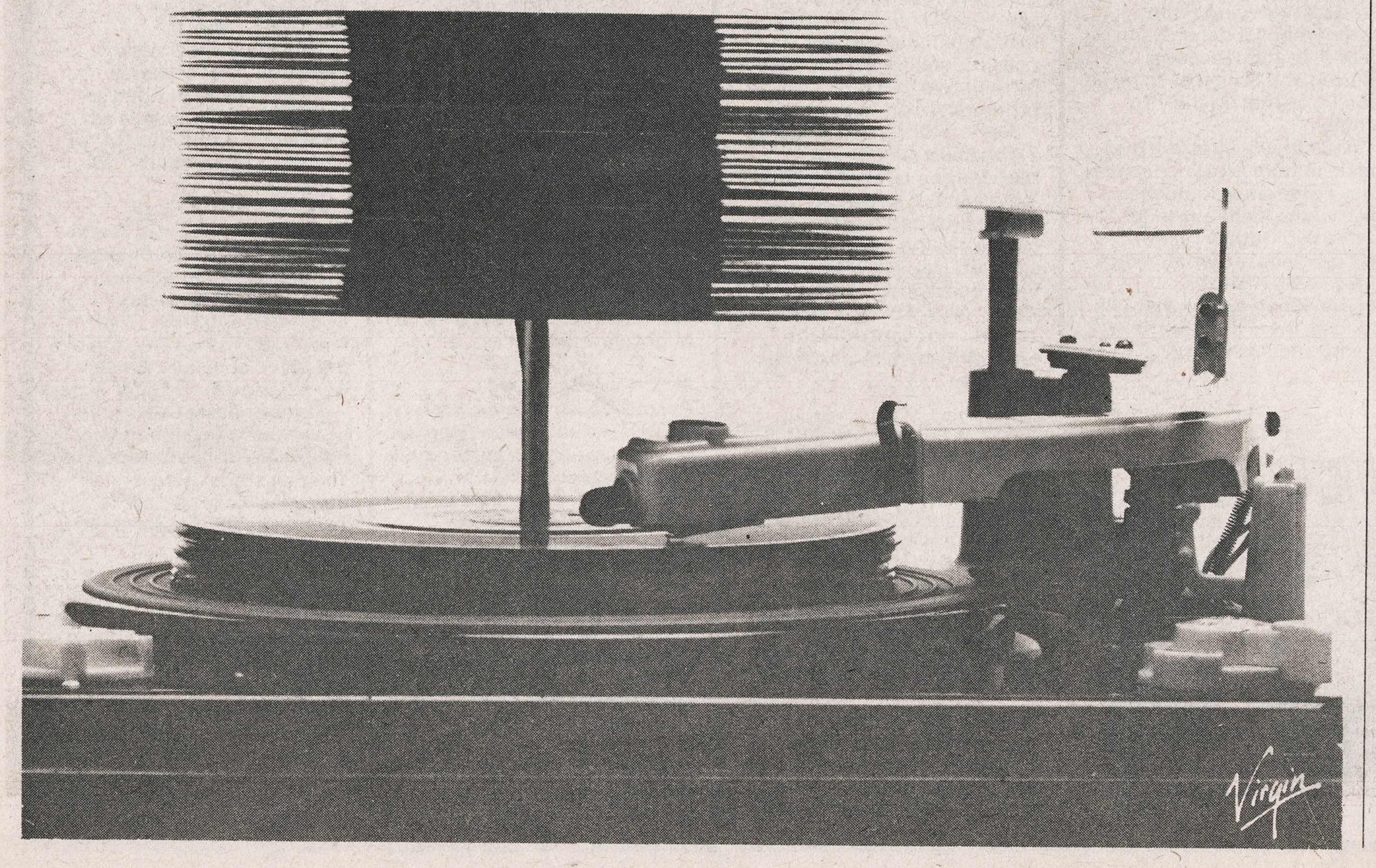
GLADYS KNIGHT: Am I Too Late (CBS). Gladys on the verge of vegetating as usual, plaintive on the precipice of the infinite void as she contemplates the immaculate voice she possesses and the interminable parade of drippy drivel she always gets to waste it on. And you would sound like a grizzly old misery-guts if you were in the same position as Gladys, so don't start thinking that you wouldn't.

DON WILLIAMS: I Would Like To See You Again (ABC). The piquant, bitter-sweet tang of a taste acquired and something good remembered. A lonesome steel howls tragic and Don Williams stares at his options with restrained emotive power, a tender, healing kiss to soothe his aching spirit and could you please pass the salt in the wound?

If country music can't rip your gizzards inside out, then you just ain't got no gizzards, that's all.

First 30,000 come in clear vinyl with their own record players. Release date 4th May.

LIFE BEGINS AT THE HOP
XTC
Their new single out now on Virgin Records VS259



Phantoms.
Immortal soul music.

LOU REED
THE BELLS
THE BELLS
is
The New Album
by
LOU REED
Album: SPART 1093
Cassette: TCART 1093
ARISTA

DOUBLE A

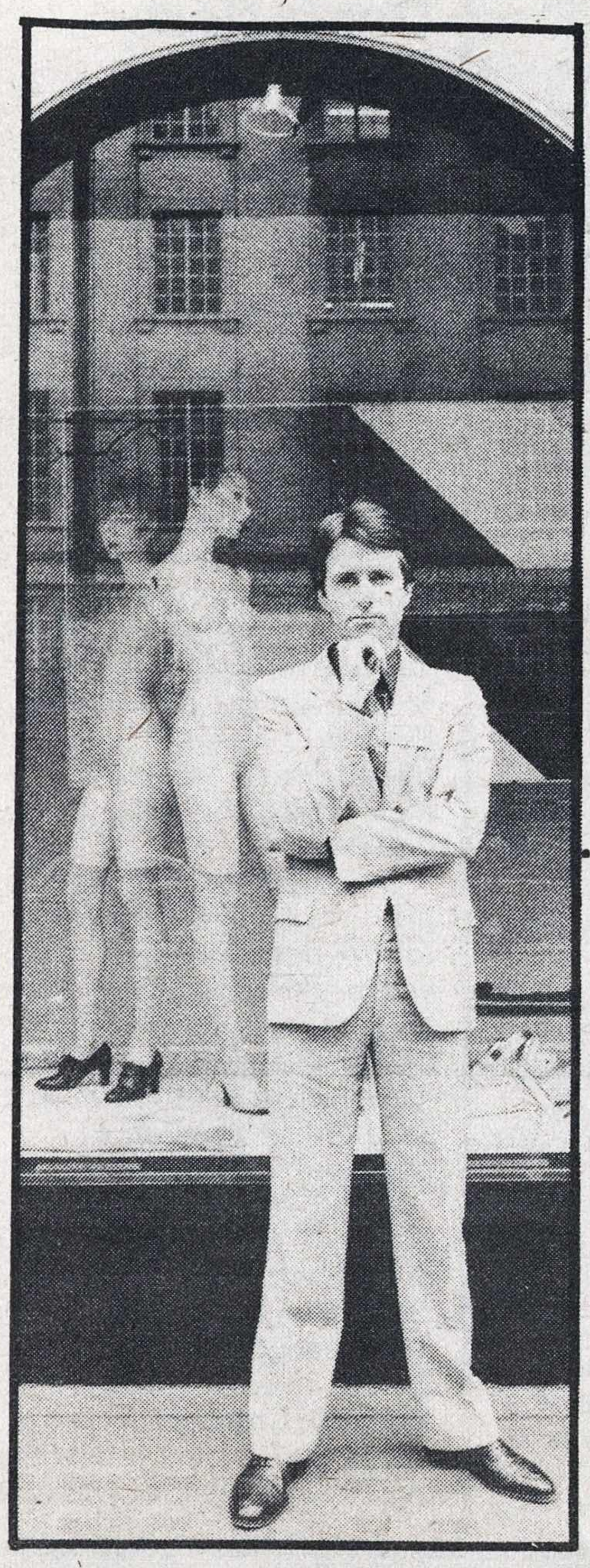
GRAHAM PARKER AND THE RUMOUR

NEW SINGLE
DISCOVERING JAPAN
LOCAL GIRLS

PICTURE BAG
NOW

IF YOU DONT HEAR THIS SINGLE ON YOUR
LOCAL RADIO ASK YOUR LOCAL RADIO WHY

Talkin' about POP... MUZIK



"I DON'T think that I have more than just above average talent, to be honest. It's just a question of applying all the little things that I can do together in one situation and working as hard as possible to see through a very good idea."

If Robin Scott's rather self-effacing statement is more objective analysis than false modesty, then it has to be admitted that M's 'Pop Muzik' is an uncommonly good idea.

The product of an unusual, magical marriage — of the offhand talking-blues style of 'Subterranean Homesick Blues' and 'Give Peace A Chance' — with a curiously alive, almost transatlantic reading of the ubiquitous Eurodisco-roborock, it's currently the only thing worth turning daytime radio on for.

Such crossbreeds are rarely as successful as 'Pop Muzik', and it's no surprise to learn that M mastermind Scott spent the best part of a year painstakingly piecing it together by trial and error, literally playing it by ear. What is surprising is that Scott originally wrote it like a folk song before envisaging it in its correct form.

"Finally," he explains, "I scratched my head and thought about not just the song as an idea in itself, but about the context, how to deliver it."

Scott's first stab at music, as it happens, was during the singer-songwriter boom, doing Stilgoe-style current-events folksongs for regional television programmes, a period which culminated in the 'Woman From The Warm Grass' album (remember that?).

"I was always interested in folk music because it's it's a great medium for gossip. I'm not talking about the dated *traditional* folk music — I'm talking about *real* folk music, which I regard as being pop music."

What — in the mid-'60s tradition?

"*No!* In the *Pistols* tradition! When I say 'folk music', I'm talking about music which talks about the social climate of the times — so I'd include the music hall, certain

Singin' about... POP MUZIK

rock'n'rollers, some of the Beatles, the Pistols . . ."

Since then, he's had stabs at various media-associated activities, eventually ending up in Paris sometime last year to film and record a Slits gig for "Mr. Glitterbest", an old acquaintance.

The project itself was a failure, but Paris provided Scott with the necessary connections to make a workable, concrete proposal out of his concept of M (like Pynchon's *V* a non-specific symbol with a multitude of connotions), hitherto merely "a figment of my imagination and somebody else's, M himself — I don't know who he is yet."

'Moderne Man' is made, and proves mildly successful, establishing the name. Determined to capitalise on the exposure, Scott takes his time perfecting 'Pop Muzik'. A few weeks prior to its release, he starts rehearsing a band in confident anticipation of *Top Of The Pops* appearances.

Within four weeks, 'Pop Muzik' is five and rising. TV appearances are made. Plans are laid for an album and autumn tour. Scott makes a video for the Kenny Everett show, a startlingly effective visual translation of the song's staccato vocal which both exemplifies the rock-video form and comments upon it. For reasons best known to it/themselves, however, the Musicians Union blacks the video. (Scott is understandably upset).

This apart, though, the overall impression is one of a smooth, calculating operation marketing a smooth, calculating formula. Doesn't it all seem just a little ruthless?

"There's no masterplan as such; I'm just *playing* with certain systems and structures which already exist" explains Scott. "By that, of course, I mean the star system and the whole music industry — the song is about that to some degree. It's also about the punter's-eye view of it, the guy who's saturated with pop music and manipulated into buying it. It's really a self-fulfilling phophecy.

"This is a medium which is completely saturated from one moment to the next, all day long. You just can't get away from it, and I find that a bit terrifying. I wanted to make that comment; no solution, just an observation. If it is the opiate of the masses, it should be recognised as such."

Scott's interest in such structures and systems (of control) seems to go back quite some way. An earlier venture, for instance, involved making "educational and experimental" broadcasts for Radio Three, one of which, Vocal Chords, dealt with the voice as an instrument of communication, illustrating how effectively its emotive properties can be utilised by commentators, singers, politicians, etc.

"Not that far a cry, really," he reckons, "from what I'm doing now."

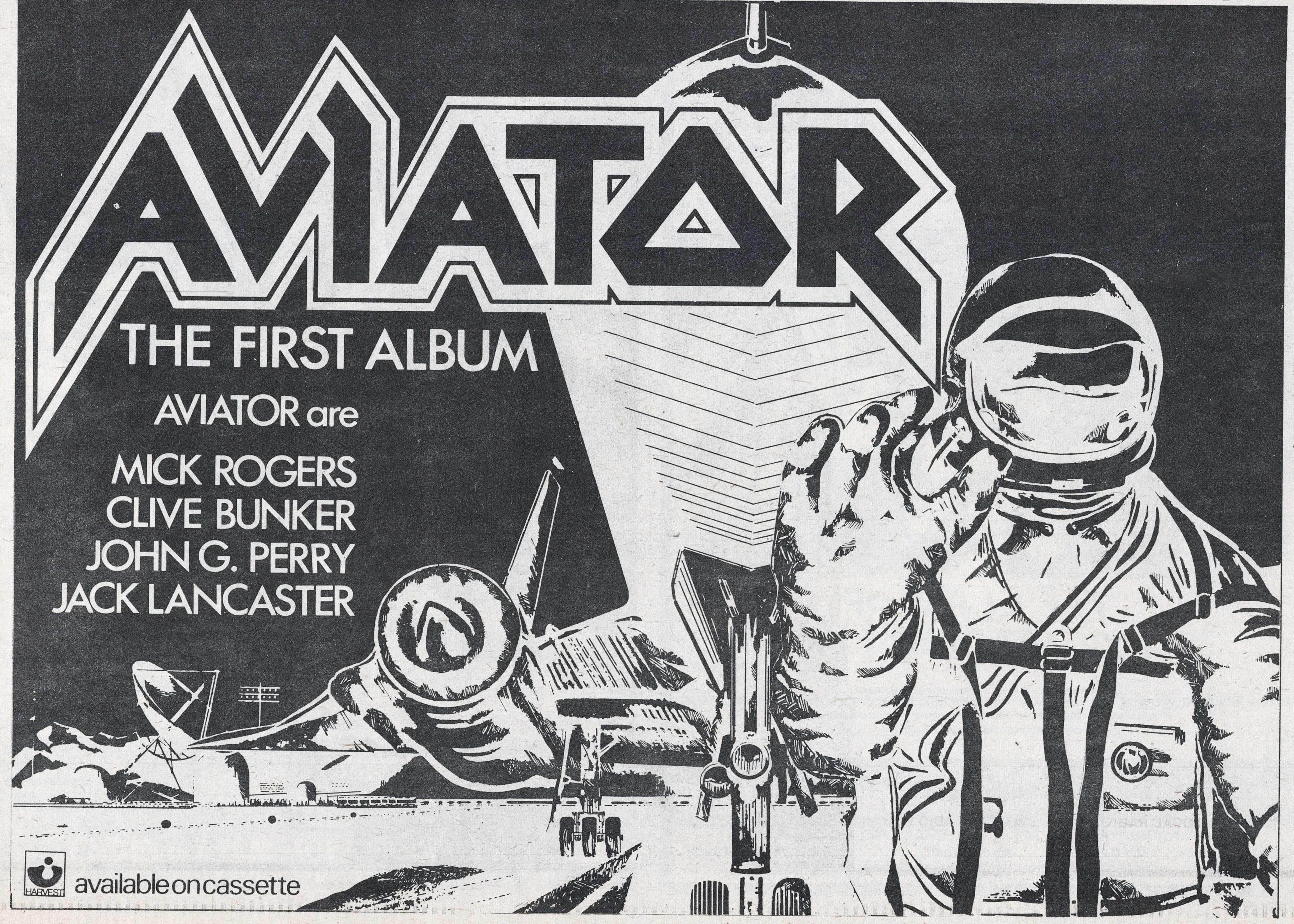
Indeed, he openly admits that the ID cards the band wear, and the "M" logo itself, are "using another structure that's already there in people's minds," a structure in which such symbols are imbued with connotations of organisation, power, privilege, secrecy, campaigns, etc., hinting at the increasingly blurred interface of showbiz and politics, and bringing it all into a fictional situation.

"Like the one I'm in", he smiles, "which is totally fictional . . ."

S'funny, I've often thought that myself.

ANDY GILLYPENNY takes dictation from M.

Gettin' rich offa... POP MUZIK



SILVER SCREEN

Kentucky Fried — no turkey

Silver Screen trots along to guffaw, or not, at three comedies

OOOOOF! Evan Kim demonstrates the little-known knacker-shot in A Fistful Of Cobblers from Kentucky Fried Movie. Bruce Lee is dead.

The Kentucky Fried Movie

Directed by John Landis
Starring Evan Kim, David Zucker, Bill Bixby, Donald Sutherland and Henry Gibson.
(Alpha)

Kentucky Fried Movie was John Landis' warm-up for the awsome task of directing *Animal House*, and it's a basic guided tour around Gag City, USA.

Written by and featuring The Kentucky Fried Theatre (a bunch of young Yanks with nothing better to do than hunt yoks for a living), it's your basic video revue — parodies of movie trailers, talk shows, commercials, films, true-life dramas and such — and it bounces along at a pleasant easy pace that lets you know that Landis and authors Jerry Zucker, David Zucker and Jim Abrahams have confidence in their material. They don't need to bang you over the head with the jokes the way the old *Laugh-In* show did, so fast that you can't tell the good ones from the duffolas and the pace itself becomes the joke.

Instead, the screen becomes the joke. American humourists are so hung up about TV and movies that the easiest way for a Yank to satirise the entire fabric of their society is to take on television. The end result is something pretty much like a very long (83 minutes, cut from 90) and mildly dirty TV show.

No amount of expense and attention to detail has been spared in the struggle to capture the exact degree of cheapness necessary to reproduce the full flavour of American visual media. Landis has even taken the trouble to dig out specific types of film stock in order to mimic accurately the earliest attempts at colour TV, or the nasty effect you get when an old black and white programme is shown on colour TV.

It would be doing you a disservice, O Adored One, to paraphrase or describe individual jokes. If *Silver Screen* was run by nasty people instead of nice ones, we could methodically destroy at least a dozen big yoks for you. As it is, it's all ahead of your and behind us. Except . . .

A large chunk of *Kentucky Fried Movie* is taken up with a Fistful Of Yen, which is virtually a shot-by-shot parody of *Enter The Dragon* starring Evan Kim (a martial artist with a sensayuma, and you thought they didn't exist — Nyaahhhhhh!) as Loo. It's plenty funny (the whole shebang is high on hahas, actually), but there might have been more mileage in taking on the genre (or 'Jemmer' as most Americans pronounce it, barbarians that they are) rather than just one movie. Wisely, they've parodied martial arts *movies* rather than the martial arts, and Evan Kim could well become the next Burt Kwouk.

There's also non-racist use of blacks, non-sexist use of tits and — judging by the preview audiences — women laugh just as enthusiastically (if not quite as loudly) as men.

This film is funny. If laughing for 83 minutes is your idea of a good time, don't be no chicken. *The Kentucky Fried Movie* is a viable alternative to sitting at home worrying about the next government.

Charles Shaar Murray

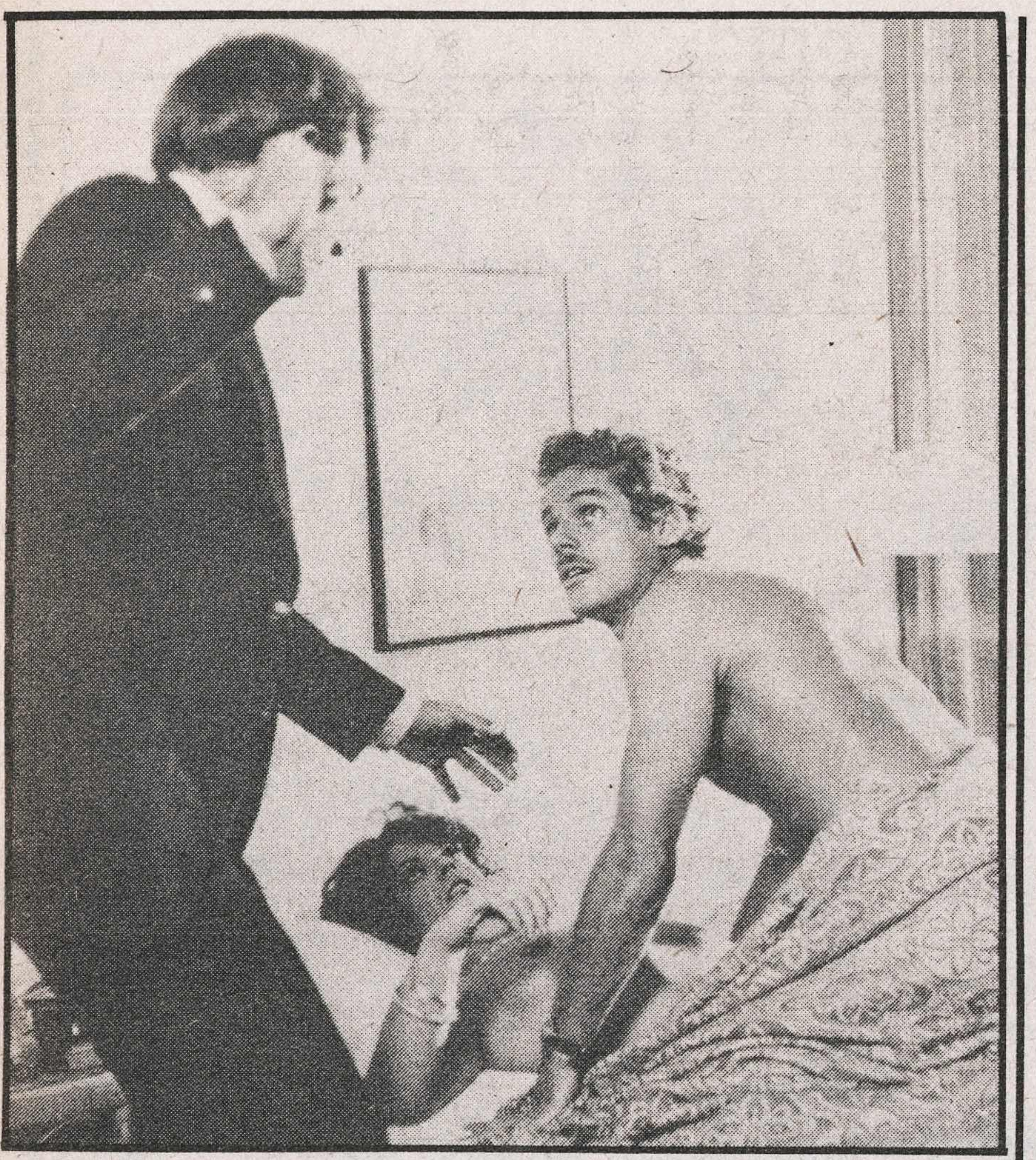
Don's Party

Directed by Bruce Beresford
Starring Ray Barrett, Jeanie Drynam and Graeme Blundell
(Miracle)

In his home country, David Williamson is considered to be some kind of whizz-kid analyst of the 'contemporary' Australian scene. So if *Don's Party* is in any way accurate — and some Aussie drongos I've met claim it is — then it's no wonder the Antipodean archetype provides such a rich vein of mirth and mickey-take for everyone from Monty Python to Spike Milligan and the pisshead comics in your local. They don't like us much, either.

Don's Party takes place on election night in 1969 when, for the first time in over 20 years, it seemed likely that the Liberal party would lose office. They didn't, and the 'Lefties' are left to drunkenly assault one another's personal foibles. Nasty.

Good *Play For Today* material, but hardly the stuff of which cinematic milestones are made. Most of the action (i.e. dialogue) takes place in Don's house — furniture neat and tidy, Che poster on the fridge etc — and around the pool at a barbecue. The men



WOOOPS! The boxed ears and bare boobs approach is favoured in Aussies On The Job — er, sorry, Don's Party. Carol Thatcher is in bed.

are anal retentive, the women cow-eyed and prone to vacuous chatter, and all seem to equate screwing around with emotional autonomy.

So the script isn't particularly scintillating — how does "I never knew university educated people could be so bloody uncouth" grab you? — although I quite like the quaint assertion by one of the 'dumb broads': "I don't think there's anything wrong with this discussion, I just think people should argue with people they agree with."

Bruce Beresford, veteran of the Bazza McKenzie flicks, directs with a solid competence — putting back Australian cinema five years in the process — but the performances he coaxes from the cast are irritatingly variable; Ray Barrett, the pock-marked old bugger from *The Troubleshooters*, is an honourable exception.

If the point is that yesterday's 'radicals' are tomorrow's conservatives, then it could've been made less painfully in a quarter of the time. Just like they do on TV, in fact.

Monty Smith

The End

Directed by Burt Reynolds
Starring Burt Reynolds and Dom De Luise
(United Artists)

The End is a black comedy that goes a little grey at the edges. Sonny Lawson (Burt Reynolds) finds he has a rare blood disease and a maximum of one year to live ("It's the same thing Ali McGraw had in *Love Story*, isn't it?"). Rather than waste away in increasing pain, he decides to end it all himself.

The first part of the film deals with a sequence of farewell encounters with friends and relations and evinces a good deal of urbane humour. "I hope you're staying this time, we never seem to talk," his mother says as she turns up the volume on the TV and settles down to watch a documentary on wild life.

And his last session of lovemaking with his girlfriend leaves Sonny distinctly peeved that she didn't come. "Are you sure you didn't reach orgasm without realising it?" he asks desperately; then bitches "the least you could do is pretend to come for a dying man."

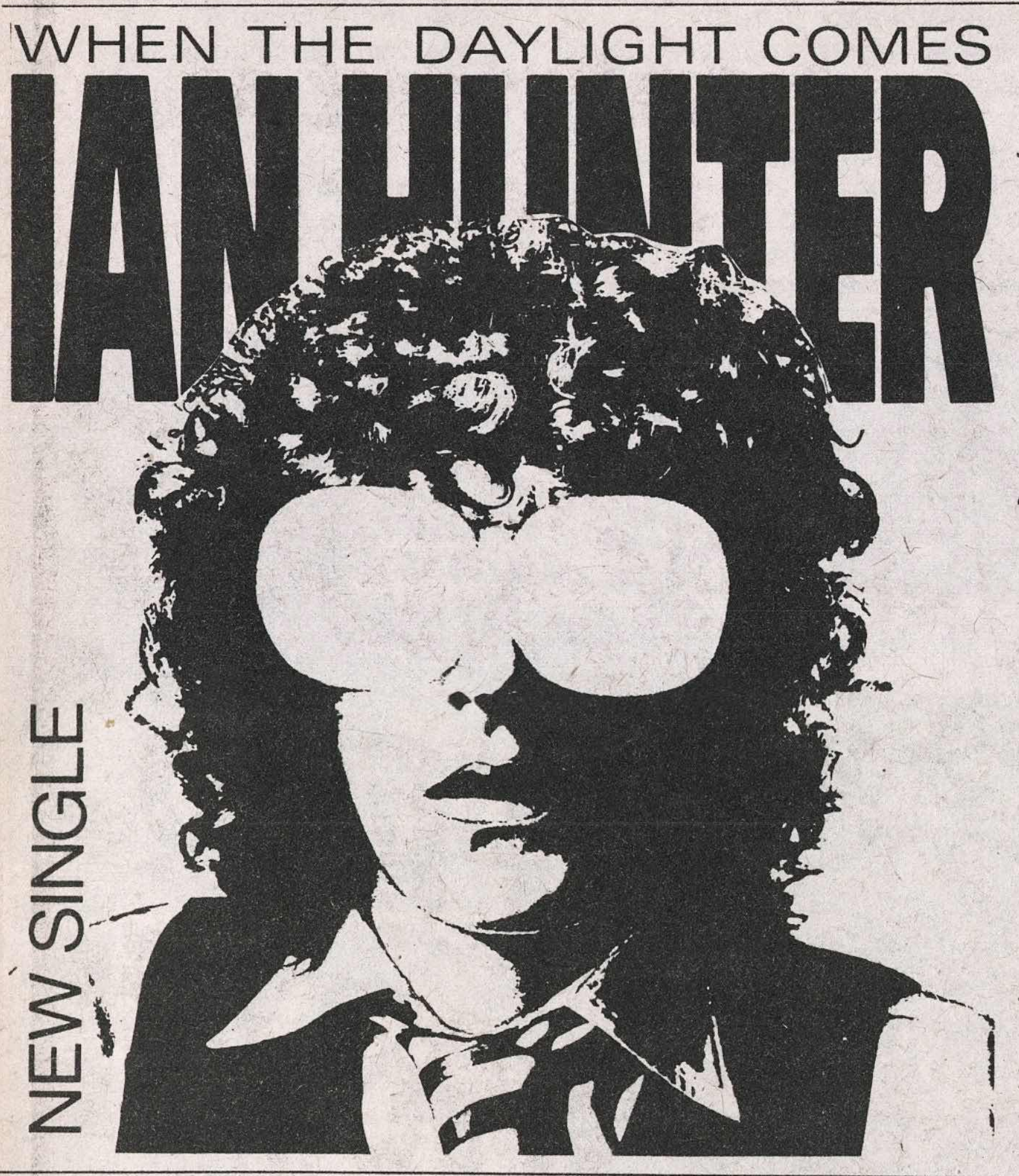
After his suicide attempt predictably fails, Sonny finds himself in a psychiatric hospital where he's befriended by an affable Polish psychopath (Dom De Luise). The film shifts gear into good humoured, gruesome slapstick. Sonny makes several more ridiculous attempts to die aided by the bumbling DeLuise; and by the time he's decided he wants to live after all, DeLuise has decided to murder him as a favour.

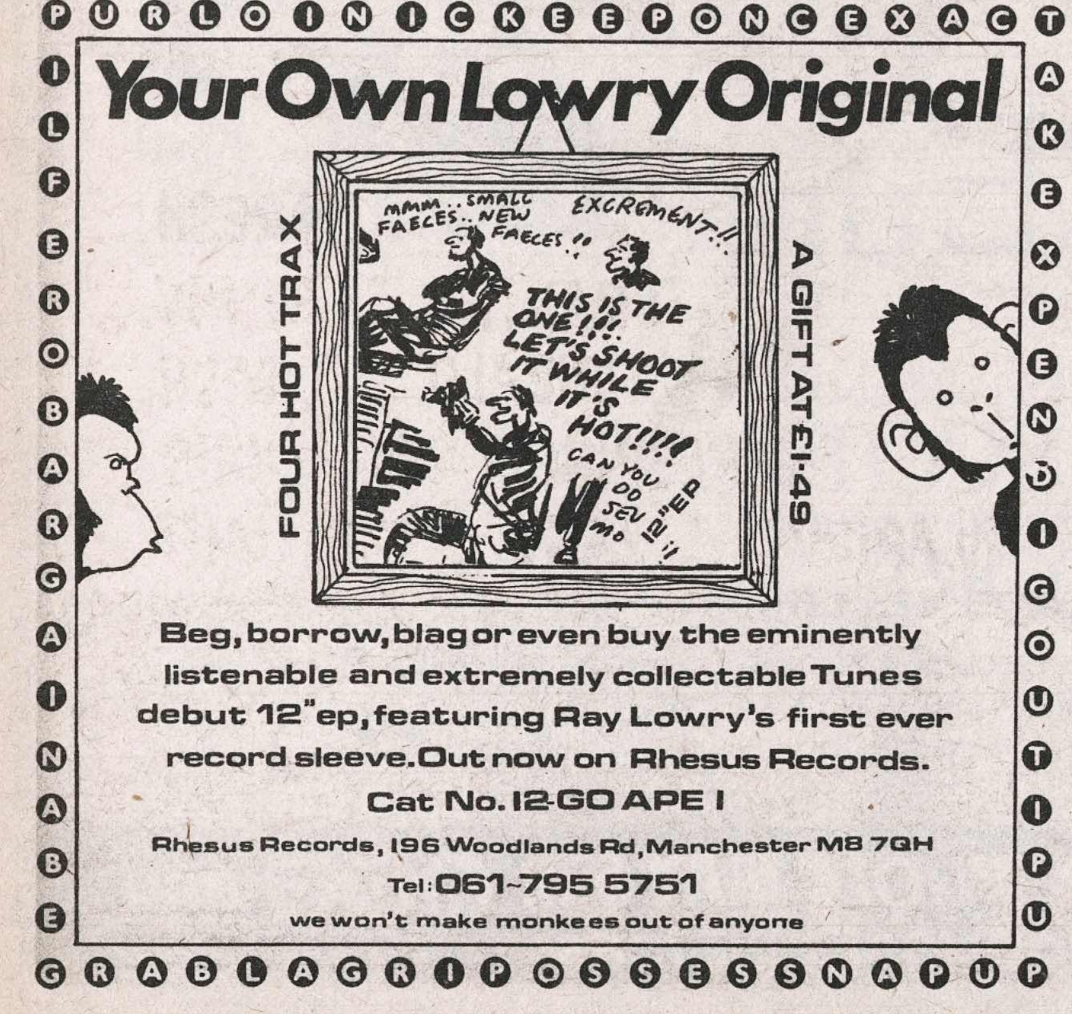
YEEEOW! Burt Reynolds envisages The End as being an ongoing nasty prick sensation situation. Dom De Luise is the one without the wig.

Burt Reynolds directs and stars, undercutting his macho hero image with an assured performance as the engaging, cowardly Sonny who's so sensitive to pain — "even a haircut hurts me". Many of the jokes are obvious, and they often lack any real bite, but they're done without fuss and occur with such frequency that regular chuckles are guaranteed.

If the film finally disappoints by wandering off into farce and failing to deal with the questions it's raised, at least it cops out in a thoroughly amusing manner. But as a serio-comic exploration of Western attitudes to death, *The End* is barely a beginning.

Graham Lock





Now classic HAYMARKET 839 1527 OXFORD ST. 636 0310 · scene LEICESTER SQUARE · 439.4470 · ODEON WESTBOURNE GROVE 229 3369

ALSO AT: ALDERSHOT ABC; LUTON ABC; WESTCLIFF Classic

FROM SUNDAY: BECKENHAM ABC; EALING ABC; ENFIELD ABC; GUILDFORD Studio; HAMMERSMITH ABC; HENDON Classic; ILFORD ABC; PURLEY ABC; TOTTENHAM Studio; TURNPIKE LANE ABC

MAY 13th: CHATHAM ABC; GRAVESEND ABC; EAST GRINSTEAD Classic; HARROW Granada; KINGSTON Granada; WELLING Granada

MAY 20th: FRIAR ST READING ABC

Details correct at time of going to press.

"A Riotously Funny Film..." SUNDAY MIRROR

"A Delightful surprise.. A welcome change in cinema diet..." SUNDAY PEOPLE

"...compels you to laugh..." EVENING NEWS

"...one of the best comedies around..." GUARDIAN

It'll blow your mind!

BURT REYNOLDS

in "THE END" AA

A comedy for you and your next of kin.

A LAWRENCE GORDON / BURT REYNOLDS Production
BURT REYNOLDS in "THE END" DOM DeLUISE · SALLY FIELD
STROTHER MARTIN · DAVID STEINBERG and JOANNE WOODWARD as Jessica
Guest Stars NORMAN FELL · MYRNA LOY · KRISTY McNICHOL
PAT O'BRIEN · ROBBY BENSON as The Priest CARL REINER as Dr Maneet
Music by PAUL WILLIAMS Executive Producer HANK MOONJEAN Written by JERRY BELSON
Produced by LAWRENCE GORDON Directed by BURT REYNOLDS

United Artists
A Transamerica Company

NOW SHOWING

cinecenta
Off Leicester Square Tel: 930 0631

classic 3 OXFORD STREET
OPPOSITE TOTTENHAM COURT ROAD TUBE Tel: 635 0310

SILVER SCREEN Contd.

DARK THEY WERE AND TEARFUL EYED

Madam Rosa

Directed by Moshe Mizrahi
Starring Simone Signoret and Sammy Ben Youb
(Lira Films)

One of those wonderfully warm and human films, every frame of which positively bulges with dark-eyed orphans, dark-eyed doggies . . . and dark-eyed whores with hearts of gold.

People suffer and die with stoic nobility and tear-jerking dignity. Just in case you don't get the point, a sobbing violin oozes out of the sound track to indicate such moments. Once in a while, someone even makes a brave joke. Golly, doesn't adversity *rilly* bring out the best in folk?

Laden with so much 'meaning', the film has little use for a plot. Nearly all that happens is Simone Signoret fades gradually while the rest of the film follows at a suitably funereal pace proudly displaying its good intentions. Ms. Signoret plays a retired prostitute, trying to eke out a living by looking after the children of her younger colleagues, and her quiet understating of the role is the film's one success.

The remainder is dreary, laboured and irrevocably liberal. A lot of 'points' are made about the Arab/Israeli situation, none of them political. Racial conflict is bad, violence is bad, and if only everybody *loved* everybody else . . . why, the world would be just like a big, cosy house in the country.

Madame Rosa lacks any kind of social analysis and won an Oscar for the Best Foreign Film of 1978. They were probably hoping for the Nobel Peace Prize.

Graham Lock

BRITAIN'S MOST EXCITING MUSIC FESTIVAL

CAPITAL JAZZ AT THE ALLY PALLY

Among the artists appearing are

LIONELHAMPTONFATSDOMINOCHICKCOREAHERBIEHANCOCKB.B.KINGMUDDYWATERSBLUESBANDDIZZYGILLESPIE4DAVEBRUBECK4STEPHANEGRAPPELLI4GEORGESHEARINGWOODYHERMANHORACESILVER5MILTJACKSONSONNYSTITTSHELLYMANNERUBYBRAFFILLINOISJACQUETRONNIESCOTT4JAYMcSHANNBUDDYTATEHUMPHREYLYTTELTONWILLIEBOBOLATINBANDSTANTRACEY8SLAMSTEWARTALGREYNYJOJIMMYFORRESTRAYBRYANTTONYLEE3KAIWINDINGCATANDERSONWILDBILLDAVISEDDIETHOMPSON3DICKHYMANJOENEWMANTONYCOEPEEWEEERWINBUDDJOHNSONTURNINGPOINTBOBWILBERVICDICKENSONJIMMYROWLESOLIVERJACKSONBOBBYROSENGARDENDOCCHEATHAMBENNYPOWELLCHUBBYJACKSON

(Subject to change without notice)

Produced by George Wein with Andy Hudson and Alexander Zivkovic

ALEXANDRA PALACE

JULY 17-22

3 pm-10 pm Tues to Thurs
12 noon-10 pm Fri to Sun

CAPITAL RADIO JAZZ FESTIVAL

TICKETS

£5·50 On Gate

£4·50 Advance Booking

£1·00 For Children Under 12

BOX OFFICE AND PROGRAMME INFORMATION
Jazz Festival Booking Office, P.O. Box 4DJ, London W1A 4DJ. Tel: 01-437 2775.
Alexandra Palace, Wood Green, London N22 4AY.
Ronnie Scott's, 47 Frith Street, London W1V 5TE.
Capital Radio Ltd., Euston Tower, London NW1 3DR.
ALL LEADING TICKET AGENTS

"Oh my God, that's my daughter."

THE HARDCORE LIFE X

COLUMBIA PICTURES PRESENTS
GEORGE C. SCOTT in
an A-TEAM PRODUCTION of a PAUL SCHRADER FILM
THE HARDCORE LIFE X
starring PETER BOYLE co-starring SEASON HUBLEY · EXECUTIVE PRODUCER JOHN MILIUS · PRODUCED BY BUZZ FEITSHANS
WRITTEN AND DIRECTED BY PAUL SCHRADER · MUSIC BY JACK NITZSCHE
RELEASED BY COLUMBIA EMI WARNER DISTRIBUTORS

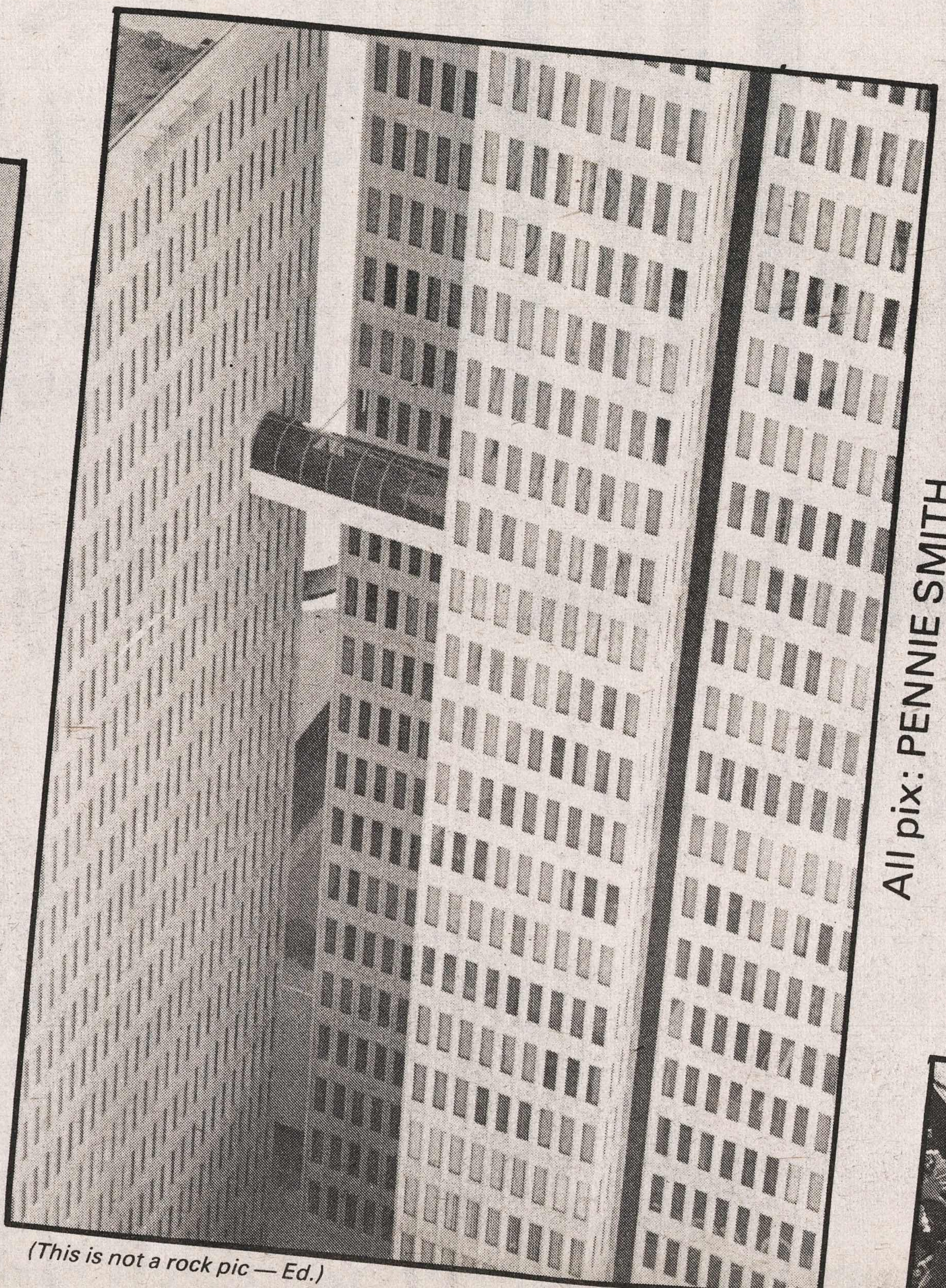
NOW! WARNER WEST END 2
LEICESTER SQUARE 439 0791 (FULLY AIR-CONDITIONED)

Sep progs weekdays 1.30, 3.45, 6.05, 8.25
Suns 3.30, 5.45, 8.05
Late show Friday and Saturday 11.00pm.

ROCK PHOTOGRAPHY

A Challenge For The '80s

It occurred to us that some people might even like to be rock photographers. So we asked celebrated lens person PENNIE SMITH for her views on the subject. The news is sort of good and sort of bad ...



(This is not a rock pic — Ed.)

All pix: PENNIE SMITH

What is it?

It isn't a means of making a living, except in special instances, more of which later . . .

It isn't a very good method of seeing your fave band — you're too buried in taking the photo to pass the time of day.

It is a good ruse for being paid to watch people, which is probably the reason I do it.

I don't know how it sprang up into being a 'newly created photographic job', but is is a fairly happy medium, a cross between 'real art' photography and journalistic photography.

Can you make a living at it?

Yes, but more probably no.

It is exceedingly badly paid, unless you work on the record company side i.e. album sleeves, publicity shots and the like. Newspaper rates are low compared with the price of film, printing paper etc. Therefore one gig photo will not pay your rent. I am in the enviable(?) position of being paid a retainer, plus I get regular cover shots and features (meanwhile keeping my independence). So yes, it can pay, but not usually.

Tools of the trade.

Almost all cameras within the various price ranges are as good as each other. I use a Pentax but only because I always have done. In fact, it's only the second camera I've ever possessed. (The first died in my arms at a particularly important session). I generally use TRI X rated film at 400ASA for daylight, and at 1600ASA for gigs, developed in Acuspeed for 13 mins. I don't use a flash because I because I think it interferes with the musicians' playing, let alone their eyesight. This can only give you a rough guide as each photographer has his pet method.

On passes and perks.

There are usually a set number of 'official' passes to any gig, which usually go to the nationals and rock press, but occasionally there are sufficient passes for real freelancers (especially for lesser known bands, of course). The only advantage in having a pass is that you are not pestered by security so much, and that you get hit on the head by the scaffolding that clutters the pit.

Perks : you get a front row view, but you have to work, and generally you don't hear the band as you are too busy watching what's going on.

Odds and ends.

It's enjoyable (on occasions), very hard work. On Thursday last I had to leave Germany at 5.30 in the morning to do a session in London by 12.00 and then to do the Music machine by 12.00 midnight, which may sound great but it plays havoc with your focus, in all senses of the word.

On supplying photos: If you have taken a photo you particularly like you could try selling it to the relevant record company, or if you are quick enough with a live photo you could try sending it round the music papers. I don't really know how you could go about getting a job as a photographer as I arrived on *NME* by default, (I didn't intend to be a photographer, and they certainly had enough of them at the time). I still don't know where I went wrong, but good luck anyway.

WIN A KODAK INSTANT CAMERA

If the glamorous, indolent (ho ho) life of the rock photographer appeals to you, here's a chance to make a start.

The Kodak company have kindly put five EK100 instant cameras, together with films, up for grabs to NME readers who show the most savvy in the following scientifically-designed aptitude test.

If you win you may not be any nearer being a rock photographer but at least you'll have a camera.

All you have to do is number the list of photographic attributes in order of importance. Like, if you think Attribute 'E' is the most important put a '1' in that box . . . and so on.

Finally, write in the space provided — in not more than 20 words — why you personally would like to be a rock photographer.

The judges' decision will be final and no correspondence can be entered into. The competition is open only to NME readers living in Britain and Northern Ireland — excluding IPC Magazines employees and their families and the printers of NME and their families.

Entries must be received by not later than the first post on 19th May 1979.

Send to: NME PHOTOGRAPHY COMPETITION

New Musical Express, 5-7 Carnaby St., London W.1

In my opinion the attributes most needed by a rock photographer are (number in order of importance):

- *A* ☐ *Skill at hustling free concert tickets.*
- *B* ☐ *Ability to capture informal expressions and personality on film.*
- *C* ☐ *Squinty eyes.*
- *D* ☐ *Flair for balanced composition of pictures.*
- *E* ☐ *Large biceps for fighting bouncers.*
- *F* ☐ *Eye for background trivia that gives atmosphere to picture.*
- *G* ☐ *Instinctive ability to omit Illegal Substances from background trivia.*
- *H* ☐ *Skill at capturing 'live gig' atmosphere.*
- *I* ☐ *Vivid imagination for staging gimmicky scenarios.*
- *J* ☐ *Muscular forefinger and long neck.*

I would like to be a rock photographer because: (not more than 20 words)

____

____

____

I agree that the judges' decision is final.

NAME...

ADDRESS...

....

....

(Entries must be received by 19th May 1979)

ELTON JOHN

The Thom Bell Sessions '77

'Are You Ready For Love' 'Three Way Love Affair'

'Mama Can't Buy You Love'

The partnership of Thom Bell and Elton John was a unique occasion. Recorded eighteen months ago (prior to the sessions for "A Single Man") these titles represent the best of what have become known – to all who have heard the tapes – as legendary sessions.

Three titles –18 minutes of music!

The Rocket Record Company

XPRES 13 12

R.R.P. £1.99 or less!

Available only as 12" edition

marketed by phonogram

Debbie plucks her legs!

DEBORAH HARRY, formerly of Hawthorne, New Jersey, sits eating tuna salad from a little cardboard container with a little plastic fork. She scratches her knee and speaks.

"Sorry I'm late," she says. She gestures towards the tuna salad in vague defence. The tuna is silent.

"How old are you?" I ask.

"I'm not telling." She laughs.

"Come on. I won't snitch." I have made three different bets around town that I could get her to reveal her age. I'll bet on anything. Even broads.

"No, I'm not telling." She doesn't laugh this time.

"Why not? You can't be *that* old. You still menstruate, don't you?"

It's a Mexican stand-off. Thirty bucks down the drain. Next question.

"Do you plan to still be rocking when you're 40?"

"I don't know. If I still have legs, I guess."

"Your legs. They're great. Do you shave them, or do you wax them?"

"Ugh? I pluck them. One hair at a time. I like the pain. I like the slow approach."

"Do you start from the ankle or the thigh?" Now we're talking.

"I work from the bottom up. It takes about a week for each leg."

"The ancient Romans were big on plucking. There's that great phrase from Persius, 'volsas loevia' — plucked smooth."

We speak for many minutes of legs and their lore. Each of us learns a great deal from the other. A mutual respect is born. In an atmosphere of great (albeit tuna-scented) ease, we pursue lesser matters.

"In a lot of stuff, like 'Rip Her To Shreds' and 'Just Go Away,' you come off pretty nasty. Do you think of yourself as a mean bitch?"

"No. I'm very nice to people. I mean, I have my bitchy side, but I don't think I'm really nasty. I think that a lot of other people probably think that I am. Fuck them."

"Do you get a lot of groupies?"

"Um. Yeah, well, I have a lot of fans. I don't have sex with them, though. I live with Chris, and we're working together constantly, so I don't fool around. So far, nobody's been overly aggressive."

"What sort of fans does Blondie attract? I saw a bunch of beatniks at one of your shows."

"We get everybody. Our favourite audiences are those that applaud or dance. I like noisy crowds. I like them to yell. Whatever age, I don't care."

"Do you like foreigners?"

"Oh, yeah. It's really great over there. The English are really traditional rockers, really wild. At least they are for us. They get up and go crazy. A constant shouting and leaping and swaying. The audiences here are generally tamer. We always get encores in the States. That's not the problem. It's the general attitude, the general response. Appreciation is expressed differently here.

"Nobody in America is a 40-year-old rocker. Except for Jerry Lee. There are middle-aged rockers in England. Forty-year-old guys with kids.

"Things take longer to catch on here. Everything is really spread-out and regional. I think the American people suffer from a lack of press. European press is very important. Here, television is what's important. Press makes more of an organised statement. The printed word is where it's at. Not some creep sitting on TV saying, 'Hi, there. Blah, blah, blah. Bye, there.'

"American culture has no definition because TV has no awareness. I think that the future hope of TV lies in video cassettes."

"How come you don't have your own TV series? Blondes always do great on TV. Look at Suzanne Somers, or Hillary Brooke. Or how about movies? You could be in movies."

"I know. Yeah. A lot of our titles are stolen from movies. 'Kung Fu Girls,' 'Pretty Baby', 'Heart Of Glass'. 'The Attack Of The Giant Ants' sounds like a movie title, but it isn't. *Them* was the movie with the giant ants.

"Our original title for 'Heart Of Glass' was 'The Disco Song', which was kind of stupid. Mike Chapman, the producer, suggested we use 'Heart Of Glass'. It's the title of a German movie. I've never seen it."

"There's no such movie." *(Tell that to Werner Herzog — Ed.)*

"Why would he lie to us?"

"The human mind has its mysteries. Why did Richard Speck kill eight nurses?"

We sit in silence and ponder the meaning of it all. The tuna salad is gone. Someday we, too, shall be gone. Our minds reel with revelation, and our lips curl slowly in wisdomful smiles. We know. Yes, no matter how fleeting our time, we know. Our souls are seeds in the wind of a vast and loamless dark. And I have to go to the bathroom.

"Tell me about your new album," I ask, with piss on my fingers.

"On one side, we're gonna do a 30-minute disco extravaganza. And I met Gene Simmons the other day. He's gonna write us a scenario for the other side."

"No country songs?"

"Nah, I'll leave that to The Ramones. Besides, there are already too many female country singers. There's no room for me in country music."

"Do you have housewife instincts?"

"I wouldn't mind being a mom. I already am a housewife, I guess. I vacuum once in a while."

"Don't wanna take pills and watch TV all day?"

"Oh, god, no. I think the top of my head might hit the ceiling."

"Do you like drugs?"

"Sometimes. I know it sounds crazy coming from somebody like me, but the most satisfying feeling I have is when I'm completely straight and accomplishing something. The feeling of accomplishment is what I really like, what I really get off on. I think that love is better when you're straight, no matter what anybody says. Everything is better when you're straight, except fucking up.

"Lately, whenever I take anything, I regret it. But there have been times in my life when I really enjoyed taking dope. Right now I don't. I like what I do a lot. Dope is for when you're not satisfied with what you're doing. Drugs subtract. I'm talking about booze, too."

"What kind of birth control do you use?"

"Let's get back to music."

"For you, anything. In a lot of your stuff, especially early cuts like 'X Offender', I hear the influence of classic girl groups, like The Crystals. Is that really there?"

"That was definitely there. That was Richard Gottehrer, the producer. He put that on there. He felt that it would really make 'X Offender' work better. We didn't write that intro, he did."

"Do you feel any ties to music of that era?"

"Oh, yeah, sure. I don't really wanna wallow in nostalgia, but I can't help but acknowledge the fact that Ronnie Spector's voice and Fontella Bass's voice were great inspirations to me. I love them. That style of music isn't really what I wanna do now. I don't even know if I could do it well, really."

"Do you see yourself as an extension of those girls?"

"No, because, despite what a lot of people think, I wasn't that old to be thoroughly living that existence. Music back then didn't mean all that much to me. In the mid-'60s and late-'60s, music had much more impact on me. Hendrix, Cream, The Beatles, the Stones, Janis. All that stuff."

"How come everybody calls Blondie a new wave group?"

"Um, well, I don't know. We're a pop group. We feel that we're part of the new wave, but when it comes down to musical definitions, we're definitely a pop group. We always tried to be a pop group."

"Did you start writing when you were a kid?"

"I seriously started to write in '64, '65. Poems. They weren't very good. I used to write little stories. Creative writing classes."

"Where'd you go to school?"

"Hawthorne. I guess some people have fun in school; but I thought it was dull."

Hawthorne is near Paterson, right?"

"Yeah. Both my grandmothers lived in Paterson."

"A lot of people don't believe that there is such a place. In the *London Times*, in 1965, there was a piece about William Carlos Williams's poem *Paterson*. They said that, 'Paterson is an imaginary town in New Jersey which Williams created as his symbol of America.' Thirteen miles outside Newark, and those limey intellectuals thought it was a myth."

"Paterson's a great fuckin' place. They're renovating a lot of the old buildings there. They're turning all those factories near the waterfall into SoHo-type lofts. Compared to Miami, where I was born, Paterson is a vision of paradise."

"Next time you pass through Newark, drop by my old man's bar."

"What's the name of it?"

"Nick's. Tell him you're a friend of mine. He'll give you a free glass of water."

"I'll do it."

"Deborah?"

"Yes, Rick."

"Nick."

"Nick."

"Say something deep."

"Deep. Let's see."

Deborah Harry reveals that she is intrigued by the subliminal effects that music has on people; that she thinks people should try to understand the psychic phenomena that exists within themselves; and that she is looking forward to taking space shuttles. In layman's terms, no less.

Far away, in the cold Atlantic, a spear pierces the lung of a tuna. Evening is upon us. We part.

Pic: Chris Stein

Plucky interviewer: NICK TOSCHES

Debbie sees Nick Tosche's legs

● Reprinted courtesy of Creem

PRINT

Greta Garbo

Joan Crawford

Marlene Dietrich

Gloria Swanson

Four Faces Of Fame

FOUR FABULOUS FACES
Edited by Larry Carr
(Penguin £5.95)

Larry Carr has spent most of his life entertaining people in a rather mediocre manner, I think. Bit actor in film and theatre, TV and radio performer, "recording star", composer, pianist, arranger, record producer — you name it, he's done it. He now writes reviews in New York.

This book has the air of a spacious, attractive sideshow that no-one stops at because nothing's happening. Larry has picked the four film stars he considers the best of the nest and gathered numerous, mostly routine photos of them framed with slight biographies. The photographs just go on and on. A picture may paint a thousand words but a thousand pictures portray a writer who cannot paint with words, who cannot cope or be bothered with them.

The chosen ones are Gloria Swanson, Jean Crawford, Marlene Dietrich and, universal sigh, Greta Garbo. I daresay Swanson and Crawford would have made swell drinking buddies for a girl but Joan, it seems to me, was good only at being brash and lost her lovely looks very quickly, while Gloria must surely have been the most unappealing scream symbol ever.

Dietrich and Garbo are the reasons to look at the book, and then to dislike it. Printing picture after picture of them just states and states the obvious — that Garbo was supremely beautiful, "The Face Of The Century" indeed, and that Dietrich was as sexy and gutsy as they come. C. H. Rand said of Dietrich that "You have only to look at her eyes to see that she has brains, and at her mouth to see that she has humour" (clever creature). The point is that by printing every photo he can lay his hands on, Larry Carr does these women a disservice, representing them as merely "Fabulous Faces", being fascinating for the features that sit on the outside of their skin while possessing no interesting features on the inside. You just look and look until focusing becomes and end in itself.

Though beautiful movie stars often have lively and intelligent personalities, these are always bypassed in favour of their figures. Marlene Dietrich in particular is an admirable woman. She gave massive amounts of money to organisations which shipped Jews out of pre-War Germany (and was stripped of her German citizenship because of it) and considered her three years of work for USO, the Allied troops entertainment organisation, "the only important thing I have ever done". This facet of her intelligent personality is well served in Sheridan Morley's *Dietrich* (published by Elm Tree Books, £2.75), which also carries some photographs far superior to the ones touted here.

Garbo, on the other hand, is prevented from being one-dimensional only by her huge eccentricities (hardly a hint of them here - try Norman Zierold's *Garbo* published by W.H. Allen). But all terminal goddesses are one-dimensional really, aren't they? Just think of Aphrodite, or the Madonna — they hardly bubble over with lovable little personal traits and opinions. Garbo was just it; *one* of the greatest things about her is that she *never* made a comeback.

They were simple girls with soul whom history, lipstick and Svengalis turned into something about as massive as a woman can be. Their faces render this book slightly enticing, but I just begrudge a beauty such as Garbo's and a personality such as Dietrich's being used to lie useless on a coffee table. All they are saying is "I cost £5.95; people who can afford to use me as an ornament have arrived".

Julie Burchill

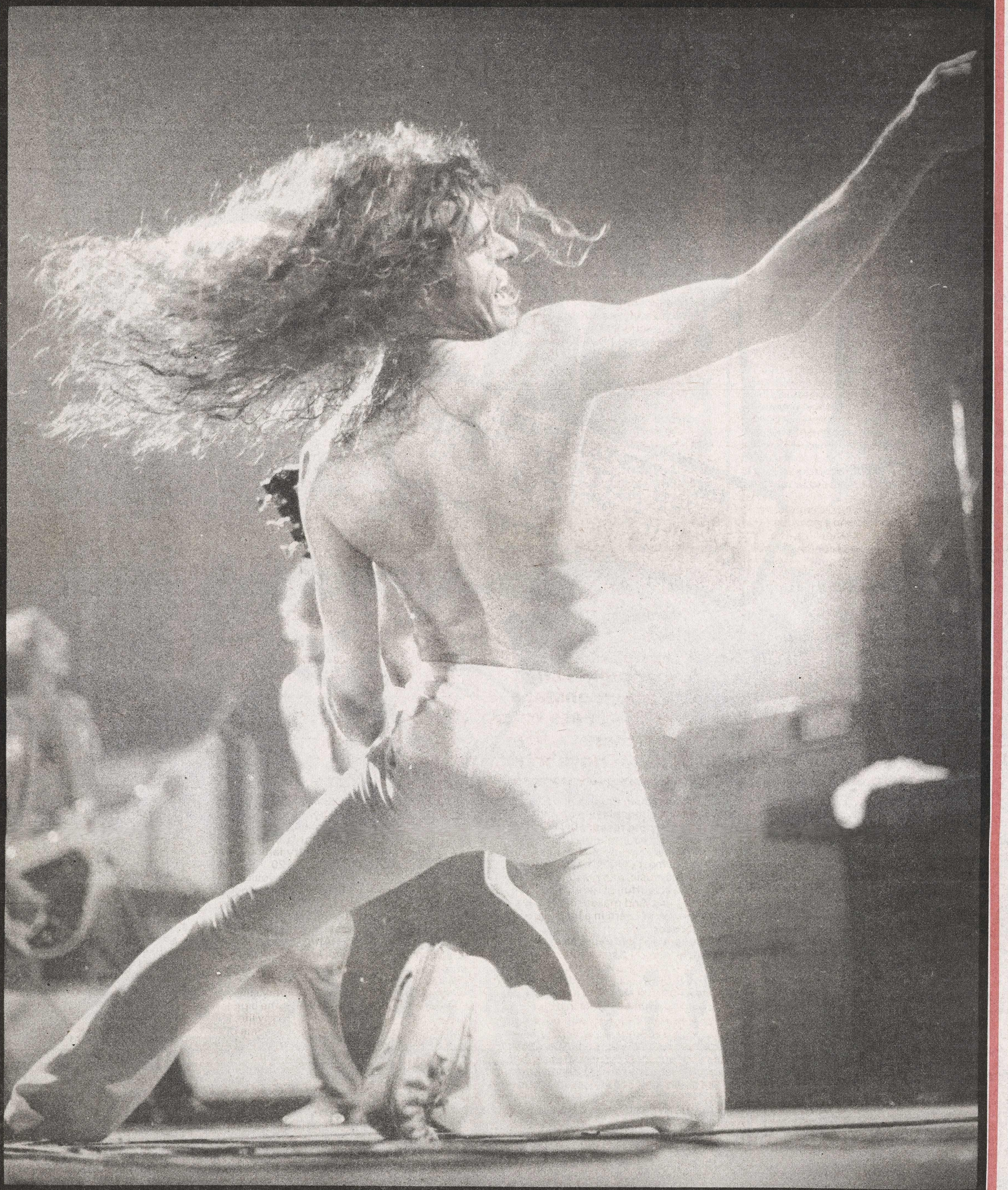
THE TWINKLE BROTHERS
Praise Jah

New album out now on
Virgin's Front Line label
Virgin
FL1041

SCORPIONS
INCLUDES THE SINGLE
IS THERE ANYBODY THERE?
/ANOTHER PIECE OF MEAT
IN GREEN VINYL
" . . . awesome hard rock strength. All I know is 'LOVE DRIVE' is certainly one of the best heavy metal albums I've heard in yonks . . . "
Harry Doherty, Melody Maker.
" Another Piece of Meat' . . . this number will become an all time heavy metal classic . . . "
Geoff Barton, Sounds.
ARE HERE
Lovedrive Tour
11 May SHEFFIELD City Hall
13 May BIRMINGHAM Odeon
14 May HANLEY (STOKE) Victoria Hall
15 May DERBY Assembly Rooms
16 May GLASGOW Apollo
17 May LIVERPOOL Empire
18 May MANCHESTER Free Trade Hall
19 May NEWCASTLE City Hall
20 May LONDON Hammersmith Odeon
GONNA DRIVE YOU TO IT WITH THEIR ALBUM LOVEDRIVE'
ALBUM FEATURES MICHAEL SCHENKER
HARVEST
on Harvest Records and Tapes SHSP4097
PRODUCED BY DIETER DIERKS

2. THE THREAT TO OUR NATION'S YOUTH

THE NUGENT INTERVIEW



TED NUGENT is not part of the New Wave. PAUL MORLEY is part of the New Wave. See Paul gag on a large portion of buffalo meat. PENNIE SMITH did, and took pictures.

IT'S APPROACHING midnight, and in an empty, echoey dressing room, so bright it seems to have no ceiling, deep in the lifeless body of an elevated sports hall on the outskirts of Stuttgart, South Germany, Ted Nugent is pensively getting changed.

He has just performed an inevitably effective two-hour set of highly professional hammering hurricane muzak for 3000 raving German teenagers, but it's more like he's casually swam a couple of lengths of a 50 metre pool. He sweatlessly roams about the room slowly taking off his corny self-mocking stage gear, the animal skin waistcoat, the white skin tight crimplene flared trews, the bone and tooth necklace and, most absurdly, the silver beaver tail that hangs down from his backside.

Paul, you can't begin to imagine," he drawls, emphasising every second word in a slightly different way," and I mean, I am not exaggerating, but there are chicks in America that are just BETTER than the ones you see in *Penthouse* and *Playboy*, phenominal chicks. And all they want to do is suck your dick."

He pauses. "It is nothing, nothing at all, to have a half dozen chicks in your room. There is only one thing that determines it, and that's how much energy you got after the gig. Really . . .I ain't talking male chauvinist here. It's healthy and I treat them well."

Do you think you are a good person, I ask.

"AARM. . .Yeah, I am a good person. I don't take advantage of anyone. . .I take good care of my people."

Maybe selfish, I push.

"Yeah . . . on uh personal principles I am selfish in that I will not allow other ideas to surface in my music. That's very selfish of me. But that's too bad. However, with the money that I make from my ideas I pay my men very well. Cliff Davis earns over a quarter of a million dollars a year out of me. . .I care for the people in my band."

But, I insist, your gross egocentricity. . .

"Oh, outside my wild talk about chicks, about pussy, I have never abused anybody physically or emotionally. Everyone I have ever fucked I'm nice to — that's going to look real weird in print. But. . .there are loads of sides to me that nobody has any idea about."

What comes across in the music is that Ted Nugent is an absolute idiot.

"Those gonzoid things are applicable to rock and roll. The intensity, the aggression, the uninhibitedness, the audacity, the cockiness, the sex, those are the things. And if those things break the ice then you can start talking."

AS IF ON cue, into the room burst six enthusiasts, a babble of awed lower-teen German males, grubby and drab, clutching ticket stubs, posters and ballpoints, to get precious signatures. Nugent is pleasantly amenable, half-heartedly greeting them with an expected, "Whoah. . .where are the chicks. . ?"

The huddle is the typical awkward, immature, sexually repressed, boring type I've always associated with Nugent and that ilk. The kind that is easily sucked into Nugent's studiously outrageous parents-loathe-it noise, where all suppressed desires can be safely channelled.

Nugent scrawls, and converses as coherently as possible with the grinning, chatting Germans. "Good show, no?"

Nugent really wants to know.

"Ya," the six chorus. "Good show. Good show," they repeat, pushing their English vocabulary. "It. .was. .not. .too. .loud," cheerfully articulates a round-shouldered, snotty nosed member of the group, "for that, thankyou, thankyou. . ."

Nugent acts mock startled; "Not loud enough, wow, don't say that."

The six don't leave once they've collected their autographs, boldly crowding Nugent and carefully explaining their adulation and the number of his records that they've managed to save up for. Nugent nods sincerely.

"Well, for that, thank you very much." He proudly show them the artwork for his next album, 'State Of Shock', that comes out in America at the end of May. On the front, Nugent playing guitar, sparks flying from his fingers; on the back, an idealised glamour picture of the recently unveiled stud Nugent; inside a couple of dozen snapshots of roadies, musicians, friends.

He coyly points out a picture to the mindlessly crowing Germans. "There", he says, pride in his voice, "my two little children." It's a picture of two sheepish, blond haired, pink faced infants. The Germans go aaah but they don't really understand. "I love those children" says Nugent.

CAR JOURNEY NUMBER ONE

ME AND PENNIE Smith have been waiting at the Holiday Inn, 15 miles outside Stuttgart, for an afternoon. Ted Nugent and aides arrive from England just before five. The day before Nugent had flown into England from America on Concorde, a flight the rich man in him will

expertly detail the advantages of for interested parties.

He strides purposefully through the hotel doors leaving his aides scattered behind him, and with four steps is up at the reception desk checking in. Thick hair flows in waves down his back, light brown, glowing, no split ends. His face is lightly tanned and clean shaven, except for a few token hairs in the middle of his chin. He manically chews a thick cigar butt. He looks a lot younger and less rugged than I imagined. Small darting eyes are hidden for now behind expensive sun spectacles. A well dressed, fit and healthy, rich young American.

We introduce ourselves. For Nugent it is perfectly natural that two Britishers should be waiting for him in The Holiday Inn, 15 miles outside Stuttgart. "Yaah", he roars in approval, "You got the questions, I got the answers. Start snapping, start snapping!"

We are, you could say, rushed off our feet by a gross, noisy Groucho derivative.

"He wasn't like this before," whispers Pennie, who's met him previously.

I don't really have time to work out what this means. He's off, ranting to an aide, maybe trying to impress us.

"Last week we went to the Eric Clapton concert" — the words shoot out of his mouth — "and I am here to tell you that I will not be that wounded until I am buried in the ground for two years! That guy is a neutral! I mean, like it's snooze rock. C'mon, Eric, wake up. . .So anyway after the Clapton concert, I went and saw Asleep At The Wheel, and they were good, a little sing-time, doo wop diddy, and that was cool, so then I went over to this club, and I got up on stage with Blackfoot — good band! — I couldn't believe the audience, they were great, and I stole the show."

He lets out a piercing laugh.

"So I jammed all night man and then the next night we went to New York, and I jammed with Soft White Underbelly, alias the Blue Oyster Cult, who were playing at The Bottom Line. And there's Buck Dharma there bumping into my kneecaps he's so huge. . .I get on stage and start jamming, and there I am jamming away and my amp packs up — is this a conspiracy, I think — so I have this fucked-up amp and up comes little Buck, sees what's happening and fuck if he doesn't plug me into his amp. Chivalry is not dead!"

He's to tell that story three times during the next six hours. "Hey you guys coming to the soundcheck."

Nugent's been in the country 50 minutes. We pile into a dark Mercedes and a nervous local promoter drives us to another side of Stuttgart. "We were in England Monday," Nugent tells us, "and we went around. . .we saw that club in London. . .Dingwalls, pitiful. Just pitiful. That place would be bombed in Detroit. They would bomb it out of sheer pity! I met some guys from The Clash there. . .I don't think much of them, I don't know much. I never heard them. They were nice guys. Their hair was so silly I tried not to look at it. Hair like yours. I couldn't believe it. Why do you get it all cut off like that?"

It's cheap. I do it myself.

"Cheap! I do mine myself to, and it's even cheaper 'cos I don't do nothing to it. So beat that one!"

Long hair in the rain, it plasters all around your face — it's uncomfortable.

"Tie the shit in a pony tail."

And get my ear cut off?

"You get your ear cut off? Well, I'm gonna wear a pony tail in England just to see if anyone has the balls to cut my ear off. If they cut my ear off they die, and the first four members of their family die with 'em. They really went over the edge, didn't they, the punkerellas."

Nugent stares out of the window with a smug look on his face. "Their self appointed edge. The edge prior to the edge. Like the edge is way out at the distance, and they couldn't make it so they made their own edge and went over that." Another scraping laugh. "But I can get a kick out of it. I mean, they hide all the lepers and retards these days so you got to have some kind of laugh."

By your standards The Clash make a wild noise.

"I honestly haven't heard them," he comes down to earth. "One band I do like. . . .I don't know if they're of the same vernacular. . .is the band that does 'Roxanne.' The Police."

The Police, I moan!

"Have you heard that song; Fucking gorgeus! That song is great. One of the greatest songs I've heard in years."

Maybe a little too polite. . .

"Polite?" Nugent is 85 per cent deaf in his left ear. He's seated on my right, so he has to twist round to make out what I say. "I don't know about any connotations of that. I just think the song itself is ROCKING. Polite? What's polite about it?"

Oh, it holds back, takes its time. . .snoozes.

"Mmmm. . .I don't go by that. My ears are in the charge of that area. That's a great song. The guy's voice! And that snare drum. CRACK! . . .CRACK! . . .CRACK! . . .I love it. I'm gonna hire that guy so that he can chop fire wood for me this year. He'll earn a lot more money than he is now. A great little tune. In fact, I wrote a song called 'Ebony' last week that's kind of like that, only much better." Obviously

"Not quite as *polite*."

THEODORE NUGENT is 30 years old, has been playing rock'n'roll for a living for 15 years, and has been married for nine years. At the moment, as a careerman, he has never been so succesful, and his marriage is wrecked. That is no coincidence. The divorce procedures that he is currently stumbling through dominate his conversation, and the ramifications of those procedures dominate his life.

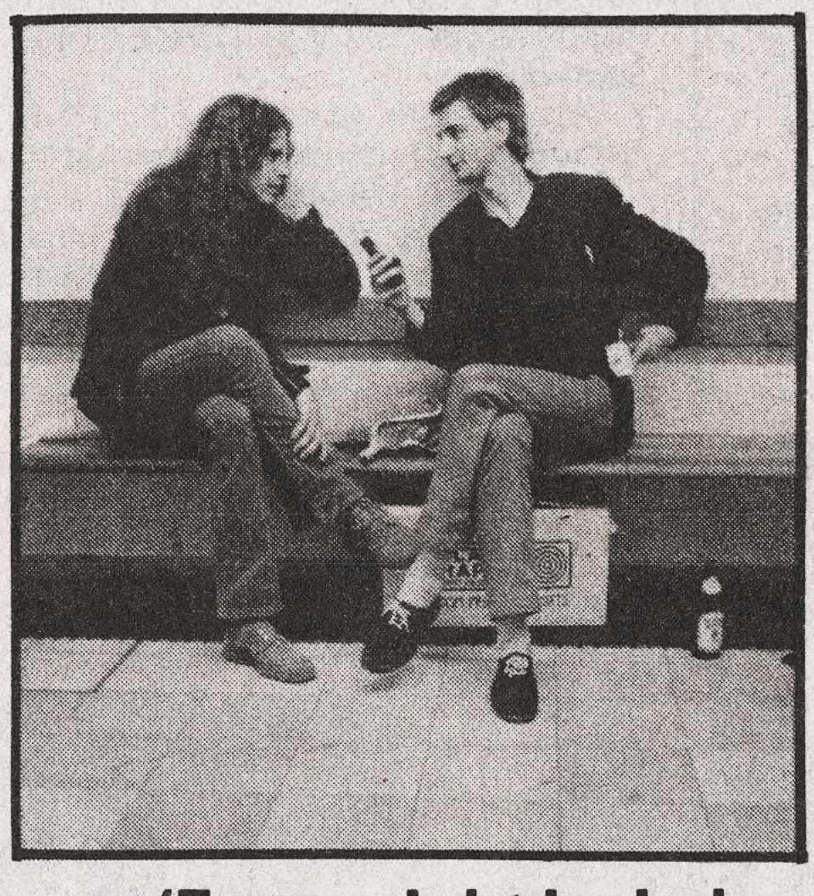
Deep down beneath the too-confident, ultra assured, wild man guitar hero is a confused, complex and oddly lonely man, who cares only for his two little children Sasha, aged five, and Toby, aged two, their well being, and his ability to maintain their well being. The pain, bemusement and realism of his divorce from Sandy Jezowski, also 30, is something he can't quite get used to and doesn't really know what to do with. It interferes.

Nugent's job is to con people who want to be conned, to blow out raucous comedy, to blabber more and more about impossible feats, exaggerated achievments, his unequalled genius. His is the skill of outrage, irreverence and disrespect. He is a master of exploitation and manipulation, which is why he is so wealthy. But the current reality of an unwanted separation bites into this comvortable, self-made world, and throws him off balance.

Ted Nugent is invincible? Ted Nugent is in control?

It's taken Ted Nugent 14 years to build his world. He is one of America's established entertainers who's measured in unreal statistics and platinum discs. In Europe he is a raging cult figure. Both sides of the water he is a bona-fide love-to-hate personality. All this is something he has built carefully, shrewdly establishing and meticulously maintaining the standard crass'n'bland heavy rock that western teenagers have an insatiable appetite for.

He calls the specialised science and objectivity that produces this highly-sellable and universally appealing commodity 'rock'n'roll,' but although the list of



'Every night I cried before I went onstage, but I still kicked ass when I got out there . . . The Sanctuary Of Rock'n'Roll'

ingredients, the main imputs, and the catalysts — his guitar playing and his aggression — sound reasonably convincing and relevant, it's a rambling, superfluous and predictable 'rock'n'roll' that has little to do with what most of think of as rock.

He cans his music, and plasters an outrageous, colourful, blatantly fictionalised label on the tins. And makes more money in a year than you or I earn in a lifetime. Now, this is not rock'n'roll.

Ted Nugent is in this paper as a moderately relevant personality, as a comedian, but not as a musician. But as far far as Ted Nugent is concerned, he is the ultimate rock'n'roll star. And it's his world and he can do what he wants in it.

Nugent broke through to 'superstardom' in 1975 with 'Ted Nugent', which followed three albums with the legendary Amboy Dukes and four snobbishly respected solo albums. Those early records defined the recipes and routines of the act, and Nugent has slid through four more platinum albums refining and perfecting those attitudes and systematically smoothing out the faintest hint of fundamental spontaneity.

Pre-1975 intense cult status was not half way appealing enough for Nugent. Can you imagine an obscure John Wayne acting out bit parts in soap operas?

"The people who didn't dig me back then will tell you what a big-mouth asshole I was because I was always bragging and showing off about how big I was going to be. Yeah, I knew it all along. I told my mum and dad when I was watching The Nelson's, Rick Nelson, back in '59. That, yes, that is what I am going to do man. My dad used to make me write out what I would like to be when I grew up, when I was seven or eight, and there was no such thing as a rock'n'roll star back then, so I used to write folk hero . . . or a guitarist back in Michigan . . ."

That success took a long time coming didn't bother Nugent.

"Yeah, it took a few years coming before I became as successful as I knew I always I would be. But that's all right, that's good, y'know. The house you spend ten years building will house you better than the house you spend two years building."

He married Sandy Jezowski in 1970, five years before his breakthrough. They split up at the end of 1977.

"It was her decision," he confesses, a dazed and hurt victim when the Nugent barriers have been thrown aside. "It was the last thing on earth that I wanted. Because I loved my wife with an unequalled intensity, like everything else I do. I just lived for her."

For Sasha and Toby, Nugent would sacrifice . . . "whatever necessary. I would drop my career like THAT if I had to. What is more important than guiding the upbringing of your offspring? If anyone's got anything more important please step forward. I defy anyone."

CAR JOURNEY NUMBER TWO

AFTER A RUSHED soundcheck and half an hour's thudding jamming in the dressing room so that the Nugent band could familiarise themselves with each other after a long layoff (when's the last time you played together, I asked Nugent later. "Oh, two weeks ago." That's a long time! "I think so."), it's a drive back to the hotel. I sit next to him in front of the Mercedes — he's decided to drive — and in the back are Pennie and Nugent's drummer and co-producer, ex-If man Cliff Davis, a tidy, short haired and articulate colleague.

"You promised me that if I did the European tour I wouldn't have to drive with you," claims a grinning Davis. "Bullfucker", retorts Nugent. "You don't mind my driving!"

You like to drive, Ted?

"Yeah, I love to drive. I guess you might say I am a driving fanatic. I love off-road racing, broken terrain, hills, gullies, deserts, rocky terrains. I have impeccable depths of perception and reflexes."

Davis and Nugent discuss the sound and sequence of 'State Of Shock', Nugent typically exaggerating every detail to unreasonably disproportionate levels. After they've run through certain aspects of this new product, I ask what would happen if the new album bombed, figuring to discover if Nugent would operate as automatically as he does now without the response and money involved or function as he once did out of definite love.

He explodes. "SHEETE!!! Then I will personally cut off my dick and eat it! I will cut my cock off on the Ed Sullivan Show and chew on it. That is what I'll do if the new album bombs. I will guarantee we'll outsell every album we've ever done. Next question please."

Except the next one.

"That's right. I can only be beat by my next venture. What kind of question was that, Paul?" he laughs.

A probing one?

"It was a SHITTY one. HAHAHAHAHA. There is just no way that will happen. I am a rock'n'roll fan and the rock'n'roll fans amongst us will be buying it. I just happen to be keeping on producing that which my rock'n'roll fandom ears demand."

Ted Nugent firmly believes all this.

I lean back in my seat and think maybe I won't ask any more questions.

Davis asks him how Dingwalls was.

"Dingwalls was disgusting!" he relishes as we charge down a quiet country lane and the speedo nips comfortably up to 120 kilometres p.h. "The bands there would be drawn and quartered in Detroit. It was just disgusting. I had a real kick. I had a riot. Plus the painted hair! All the manifestations of these people's lowness! It's just HAHAHAHA . . . ridiculous . . . HAHAHAHA, you know what I mean. Fucking A! Oh! There was only one good-looking chick. I swear man, it was like a bad case of anaemia had struck.

"Until I met Pennie here just every chick I've ever met from London just is the biggest piece of wet shit I've ever seen. In my life. I mean, I realise that I am spoilt . . . some of those Hawaiians and Detroit women, and those Californian phenomenons, but nevertheless, in England . . . Jesus Christ!"

As Nugent thrusts the limousine down the autobahn at 150 kph conversation turns to a recent *Rolling Stone* interview where he was allowed to hint for the first time that he isn't the ruthless, arrogant madman his legend suggests.

"I don't live a careful life," he states, one hand on the wheel, the other brushing his locks out of his eyes." If I do the cover story for *Rolling Story* like I did, even though I am going through a dangerous and threatening, typically threatening for some people, divorce . . . I wasn't careful what I said. I wasn't careful what I exposed to the interviewer. If I have a feeling — and a lot of the time I have my foot in my mouth and I am the first to agree that — but if I have an impulsive statement to make, I am not going to sit there and go (wimpy) maybe I'm not right, I'll just say it!

"Nothing is so important, conclusive, whether it's said or done, that it can haunt you for the rest of your life. Nothing is THAT important".

DESPITE THE fact that the people immediately around Negent make it difficult for us to get close to him, he himself is ever ready to talk and make sure everything's OK.

"Is Pennie having a good time," he asks me at one point, genuinely concerned. At the hotel he invites us up to his room. He pulls out a stack of pictures of Sasha and Toby for us to look through. Darling and dainty, they're caught in all sorts of poses and postures. Nugent makes to ring them at home in America.

"Aren't they beautiful?" he sighs.

It's difficult to disagree with him.

I ask about moral guidelines.

"I hope they will be responsive to my guidance, Um, morality at five and two is, er, rather distant. As far as my relating constantly to pussy, I just consider it a fantastic form of recreation and an honest, legitimate, proper and righteous form of communication and relationship to have with the opposite sex. AAH . . . having 100 girls isn't any different from one girl, except I like it a whole lot better!

" Aah, as far as the guidance of my children goes I believe I have a fantastic and ultimately righteous concept of what is right and what is wrong and good and bad, with unlimited attitudes getting right down to never hurting anyone, never stealing anything, never misguiding anyone, never picking anyone's brains.

"As far as the application of morality to my children as regards sex itself, my son obviously will do just great, applying my attitude . . . my son'll be just fine . . . but my daughter will have to make her own decisions and it won't be easy."

Nugent can't get through to his children, and is angry and troubled. But he doesn't take it out on anybody. Not once did I see him get angry. Is this man too nice to live?

CAR JOURNEY NUMBER THREE

NUGENT CLIMBS into the driving seat of the Mercedes again, and we take off for the actual gig. By now it's obvious he isn't the stubborn, condescending lunatic I'd expected; it's just that he believes faithfully and religiously in his self-created world, that he's somewhat shaky outside of that, and that no one attempts any serious, persistent disagreement.

My own occasional complaints are greeted with disbelieving bellows of amazement. Like I said, it's his world, how can I upset its rigorous logic.

Darkness has fallen, and Nugent skilfully speeds the car down unlit roads. I wonder if he ever thinks about influence or responsibility.

"I consider it, but I don't dwell on it," he softly decides, "and I don't think that I am inspiring anything detrimental. I realise the music's intensity and gross uninhibitedness does inspire some negative forms of uninhibitedness . . . be it liquor intake or in some instances manifestations of violence . . . but I surely don't want anyone to get hurt, I don't want anyone to cause damage and I don't think I inspire that .

"But I surely don't preach to them . . . I think that it's generally known about my attitude towards drugs and liquour, that I don't do them, but I don't impress that . . . that's because I gag on liquor, I can't stand the taste. I puke my guts out if I smell the cork out of a bottle of wine. And, er, as far as drugs go I've seen too may assholes bite the dust in various forms to want to be involved.

"I always want my level of awareness to be optimum, y'know whether it's playing guitar or driving like this".

We ease around a sharp corner, Nugent perfectly in control.

"I've seen so many good people just nosedive into the gutter because of drugs".

Did you ever get drafted, I ask on impulse?

"If I'd have made the army we wouldn't have had all that trouble in Vietnam," Nugent shoots back, "'cos I would have won it in a year. I had a serious and fantastic career and I wasn't gonna go and play soldiers and waste my incredible talents. So I got out. It was easy. Look what those people were dealing with. I am an intelligent person. I analysed the situation" Nugent cryptically reveals "I went in and I did it. I got out."

None of this 'intelligence' comes through in your music.

"I doubt if you can tell my intelligence from my music. I seriously doubt that my intelligence has ever surfaced. Except for acknowledgement of certain worldly facts. I keep my intelligence for sustaining what I do. Intelligence coupled with sheer audacity."

Are you surprised at what you get away with?

'No. I'm amazed, but it doesn't surprise me. I expect it. A lot of people are real quick to point the finger at me and call me bigheaded, conceited, loud mouthed.

Who does he think he is? To them I say EAT MUCHO FUCK! Because . . . HAHAHAHA . . . because I have unquestionably got a grip

Continues over

NUGENT GOES ON

■ From previous page

on things. I have just got a grip on things period. The Nuge is under control. It's as simple as that.

Do you get complacent?

"SHIT!! DO I GET COMPACENT!!! My dick is so hard it hurst my navel constantly. I am ready." Nugent shakes his mane, and there's a fire in his eyes, "Complacency was scratched out of my Webster's long ago. I am . . . I get relaxed. Complacent? Sorry, unavailable to me. No way. Fucking A. Ever tried fucking with a soft one? Can't do it, Paul. Since I have become single my intensity has multiplied . . .

"I took a breath at the end of '78 because I was in such pain. I was running on auxiliary power in '78. I was only able to rock ass in '78 because it is inherent to my nature, my belief and my attitude.

"Every night I cried before I went onstage but I still kicked ass when I got out there. 'Cos I was really in the pits in '78. I have never experienced that. I just remember crying every night. But once I got out on that stage, the sanctuary of rock'n'roll. Phew! Put that dick up in the air, boy. Whereas now I am inspired by my relationships with all the different girls. There's nothing like a good piece of ass to inspire rock'n'roll."

AFTER the show I stroll into the tuning-up room searching for a drink. And Nugent is in there, sat upright, politely talking with two young German females and a bearded local teacher — who has brought along a coach load of teenagers to the concert and now has them safely tucked up in bed in a nearby hostel.

Nugent is attempting to learn some German words, not to get the girls in bed. The trio soon leave, and he quietly but not wearily asks me what I thought of the gig. I think of more numbing guitar solos than I ever thought possible, leaping over amps, appalling melodrama, posing, posing, pumelling, pummelling . . . with much effort I manage to make a circle out of my thumb and index finger and shake it his way.

He hums.

"It was a typical first night," he reflects.

It was a nightmare, I think.

So what does he want people walking away from A Ted Nugent concert to feel?

"I want them to feel that that was the greatest rock'n'roll that they've ever felt in their lives."

There's an unusual commitment in what he says.

"That's what I want them to go away feeling. And that I'm the best mother of a guitarist on earth. And that it's more fun to go to Ted Nugent concert than anything else in the world. That's what I want them to think."

The way Nugent boasts about the critical elements in his music he should make a rock'n'roll that at the very least falls somewhere between Mott The Hoople and The Angelic Upstarts. Unprofound, simplistic, but chaotic and dynamic, music that starts at the very top and hurtles.

He talks convincingly about thrust, uninhibitedness, spontaneity, drive, but to me his music is an excruciating, streamlined and gleaming hangover of banal heavy metal bluster, blotted of all edge by the years and whatever else.

I don't want to talk about Ted Nugent as musician. He has perfected his science as neatly as Fleetwood Mac, Wings, Supertramp, and is as far as Neil Sedaka from the ethics of even the traditional rock'n'roll he enthusiastically expounds.

This is both sad and disgraceful. But for Ted Nugent, in his world, what he does is the real rock'n'roll. And people love it. Is it me? No. I am right. I live in the real world.

Sometimes, so does Ted Nugent.

Just after midnight the six German fans are herded with difficulty out of the bright dressing room.

"Bring some girls next time" Nugent shouts after them.

"Ya! Ya!" come back nervous affirmations. Nugent is now dressed in street clothes; jeans, shirt, strong boots. He's sat cross legged next to me on a wooden bench, vigorously chewing gum. There's silence for a while.

"What time is it?"

Midnight.

"That makes it six in Detroit. I could still call the kids."

I ask Nugent if he still loves his wife.

"No. Not at all. I'm sure that it's a defence mechanism. I'm sure it's almost fake. And I really don't want to dig down deep enough to find out if I do or not. Because I have gone through so much painful agony. I don't even want to think about it. She treated me so horribly I can honestly say that I hate her ass . . . y'know . . . I don't know if I do but it's what comes out".

FOR THE NEXT ten minutes Nugent desperately attempts to impartially discuss and discover the cause of his wife's disillusionment with him; naively, bravely, with chronic disbelief, he relates how well he treated her, throws up numerous motivations as to why she left him but perhaps missing out on the true reasons. perhaps missing out on the true reasons.

After a gritty discourse on the impossibility of monogamy I observe that the feelings surfacing in the conversation are totally distinct from the clumsy and coarse reputation.

He allows himself a wry smile. "Oh yeah. But that's because the press wants to flash on my biting people's tits off and stuff like that, which I do relish in saying, sure. Those who are close to me can get off on it but they know it's nonsense."

That's what sells the music.

"Okay . . . I don't think so . . . I think the music sells the music. But it's fun to read about, y'know, taking a nail and hammer and nailing people's dogs to doors.

"I am out to live the spectrum of feelings . . . I don't know if it was good for me or not to experience the pain I felt last year, but overall I think it was better for me to have experienced than for me not to.

"Because I always figured I was strong just to have kept going as long as I did without the success, with some of the bullshit I had to wade through. But if I thought I was strong before last year, now I know I'm strong. Because what I have just gone through makes everything else look silly.

"I had nights when I would just cry ALL NIGHT. No sleep, nothing, it was RIDICULOUS. Then I got to a point when I was going, what are you doing, asshole. It's over! That is it. So what's next y'know . . .

"I had one cocked one night, and I was ready to blow my brains out, and I looked at it and I thought, you stupid fucker. What about Sasha and Toby? I laughed, cried, laughed, and I just thought, Nugent, you're a prick. Who do you think you are! Especially with my regard for firearms. What an INSIPID gesture."

Despite the fact that you're obviously sensitive and complex, your albums have all made similar blunt and irrelevant statements.

"Absolutely. Absolutely."

Don't you feel inhibited by that?

"Not at all. Because that's rock'n'roll. I certainly have no intentions to expose my innermost soul to people. If in the practice of my normal pursuits my inner soul is exposed, then that's fine — but it's hardly a major reason for concern."

But as a musician surely it is a concern to expose your soul, share experience.

Nugent chews his gum more rapidly. "Yeah, but I'm an individual involved with things immediately around me and with people immediately around me. I think that it's inane to think that any purpose is to be served by exposing my soul to the world, my beliefs, my principles, my troubles. It would be basically inconsequential to the world. It is of no consequence."

But what you do now is of even less consequence.

"No it's not. The intensity of music cannot really be discussed in the same breath as my personal attitudes.

"I think that without rock'n'roll the crime rate would soar. There's a lot of quote rock'n'roll unquote that people have probably jumped on and learned things from. I don't think people are going to learn anything from my rock'n'roll.

"Maybe some people will listen to 'Great White Buffalo' and realise that you can't market animals and expect them to be around for ever, but I don't think so. I think they listen to 'Great White Buffalo' and they listen to the guitar riff. I don't think a whole lot of people sit down and contemplate my lyrics. *'Oh, I don't know where they come from/But they sure do come/I hope they're coming for me/Cat Scratch Fever'* . . . I don't think that it is of too much consequence! *'Wang dang what a sweet poolin' tang/You shakin' my thang like a wang dang a dang* . HAHAHAHAHA . . . That's great if you want to screw a lot, which everybody should, but I don't really think it's a major force in the moulding of the consciousness of the young people of America!"

AS WE GET ready to drive back to the hotel, I ask Nugent if he believes in reincarnation and what he would like to come back as. He shakes his head in disgust.

"I refuse to answer that, it's just stupid. If there's one thing that I don't believe in then it's that. But if we were working for Walt Disney and I had that opportunity I'd rather come back myself, 'cos this is as cool as shit. There can't be anything better than this."

Even after the last year?

"The last year is only one year, man. I have a hundred to choose from. The way I look at it is this. With the incredible positives that I have experienced in my life, who am I to bitch about one negative. I mean, come on Nuge, keep the chin up! The great things that I am able to experience in this life . . . and someone says I shouldn't have a little pain. Fuck me! Live it up."

THE
J.P. PRODUCTIONS
J P
PRODUCTIONS
INVADERS
NEW SINGLE
side one
GIRL'S IN ACTION
side two
NO SECRETS
APRIL 1979
ALL NEW RECORDINGS
HEAR IT TODAY - LIVE IT TOMORROW
INVADERS TOUR DATES
May
1st Music Machine, London
4th Limit Club, Sheffield
7th Boogie House, Norwich
10th Revolution Club, York
11th Country Club, Kirk Lemington
15th F. Club Brannigans, Leeds
18th JB's, Dudley
19th Dingwalls, London
26th Bradford College
31st Russells Club, Manchester
June
1st Derby, Technical College
7th Fusion Club, Chesterfield
8th Polytechnic, Hull
11th Circles, Swansea
13th Stowaway, Newport
A THRILLING SOUND RECORDING
AVAILABLE IN A FULL COLOUR PICTURE BAG
polydor

Status Quo

NATIONAL TOUR 1979

Wed 9th May	WEMBLEY	
*Thu 10th May	WEMBLEY	SOLD OUT
*Fri 11th May	WEMBLEY	SOLD OUT
Sat 12th May	N.E.C. BIRMINGHAM	
Tue 15th May	NEWCASTLE City Hall	
Wed 16th May	NEWCASTLE City Hall	
Thu 17th May	NEWCASTLE City Hall	
Fri 18th May	NEWCASTLE City Hall	
Sat 19th May	BRIDLINGTON Spa Hall	
Mon 21st May	CARLISLE Market Hall	
Wed 23rd May	EDINBURGH Odeon	
Thu 24th May	EDINBURGH Odeon	
Fri 25th May	EDINBURGH Odeon	
Sat 26th May	EDINBURGH Odeon	
Sun 27th May	GLASGOW Apollo	

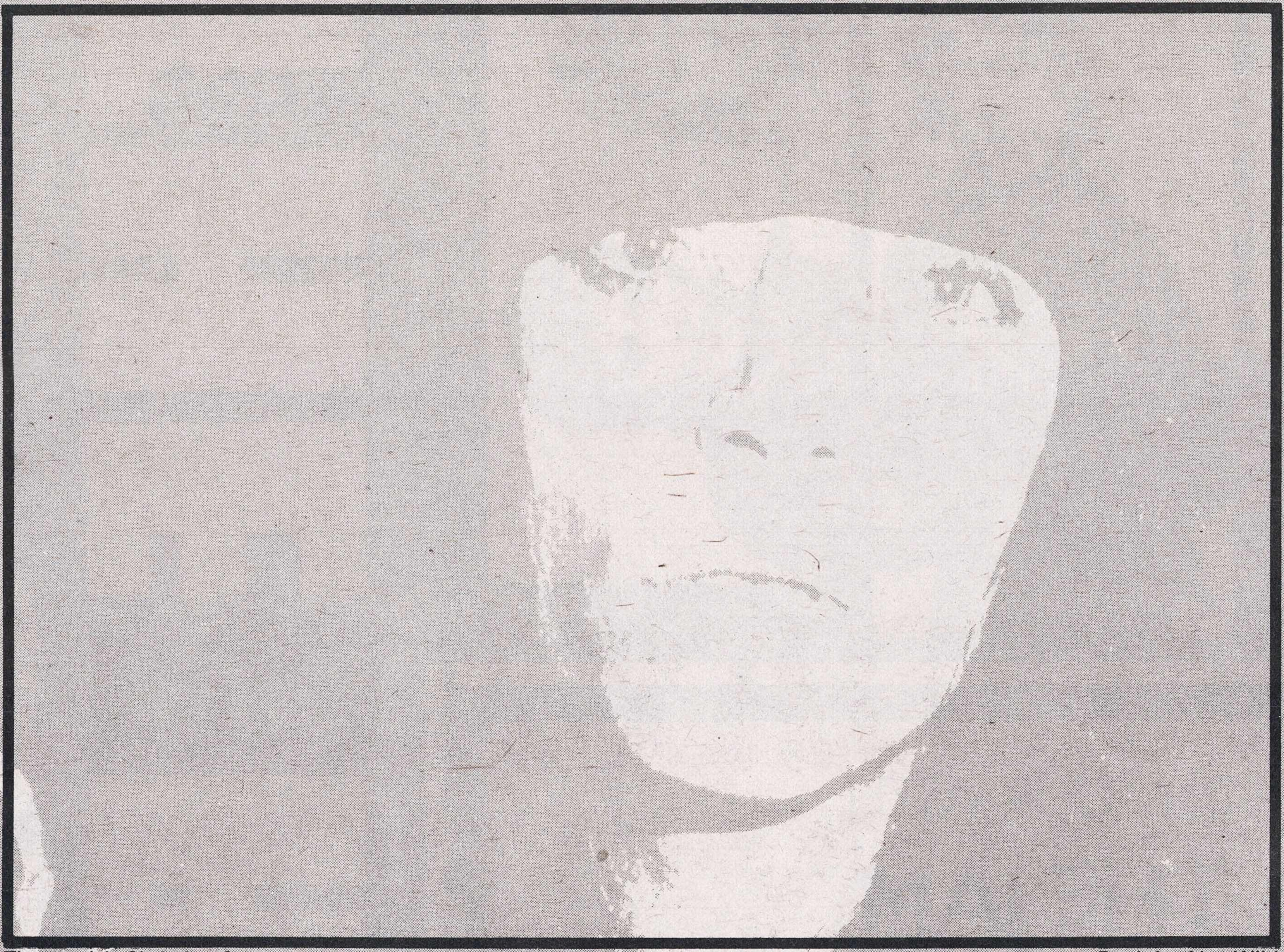
Mon 28th May	GLASGOW Apollo
Tue 29th May	GLASGOW Apollo
Thu 31st May	BLACKPOOL Opera House
Fri 1st June	BLACKPOOL Opera House
Tue 5th June	SHEFFIELD City Hall
Wed 6th June	SHEFFIELD City Hall
Sat 9th June	MANCHESTER Apollo
Sun 10th June	MANCHESTER Apollo
Mon 11th June	MANCHESTER Apollo
Tue 12th June	MANCHESTER Apollo
Wed 13th June	CARDIFF Sophia Gardens
Thu 14th June	CARDIFF Sophia Gardens
Fri 16th June	PORT TALBOT Avon Lido
Wed 20th June	SOUTHAMPTON Gaumont
Thu 21st June	SOUTHAMPTON Gaumont

SORRY LIVERPOOL, BUT WE DID TRY!

THE DAY AFTER YOU DON'T BOTHER TO VOTE WILL BE THE FIRST DAY OF A TORY GOVERNMENT.

Vote Labour on Thursday.

ALBUMS



The crook is Christ's, of course . . . Pattipic: Alan Wild

Patti Don't Wash Here Anymore

(JULIE BURCHILL Provides The Persil)

PATTI SMITH GROUP
Wave *(Arista)*

"I wasn't exactly a dream date in high school . . . that's why I got into Rimbaud."

Is there life after high school, rebelettes? Some American girl wrote a book awhile back wherein she came to the conclusion that people who had a rotten adolescence spent the rest of their lives subconsciously trying to live down, shake off or reverse how things had been then. She said that although misfits may well become more ambitious than their socially-sane brethren, and in turn more successful, they would never really get over their personal problems and would most likely use their professional well-doing as a filler, a cover-up.

It sounds trite and unkind, but a lot of Patti Smith's problems stem from looks and youth being conspicuous in their absence. Lots of girls these days start off wanting to be vague 'artistes' and settle for being an artiste's mistress, usually through a combination of laziness and prettiness; Patti Smith is obsessed with the artiste's mistress syndrome (she has said in the past that she would like to be the mistress of God and Jesus Christ, among others; she has written songs and poems for Mick Jagger, Keith Richards and Modigliani's mistresses; she has often shown off about her own boyfriends, such as informing her 1976 Hammersmith audience that she was "a genuine star-fucker" — because she happened to be kipping down with Allen Lanier at the time. Odd logic, I thought) and has done her best to become one.

However, through a combination of ugliness and energy, her repressions became channelled into brief genius and got the better of her: 'Horses'. So the wall-flower settled for professional success while still taking every opportunity to remind us that she too could get boys in bands, dragging Lanier and Verlaine into every enterprise she undertook.

I believe 'art' is little more than a substitute for Patti Smith. That's why she's so insistent and aggressive about being an 'artiste'. I believe she has more problems then any other rock singer in the world — Bryan Ferry, Ron Mael, the lot.

A Russian poet (good Lord, you see the effect Patti Smith has on me? I immediately fall back on to my pretentious literary frame of reference) once wrote that if one woman told the truth about herself, the world would stop still, or catch fire, or something. I think this is why 'Horses' was so great, and such a shock (admittedly Laura Nyro had dealt in the same dynamic dirt before, but it was viewed through the shot silk covering the lens). But how many times can you reveal yourself to the world? After the easy iconoclasm of 'Horses', the cussing of 'Radio Ethiopia' and the stupid use of "nigger" (an important point, which I'll bore you with later, if I may) on 'Easter' just seemed cheap. From the opening of the heart to the opening of the raincoat; from Saviour to feeble old flasher; "Look what I'm gonna shock your Mom with *this* time!"

'Radio Ethiopia' was a smug album, the indulgence of a vain vandal just given the freedom of the cerebral city. Smith had just stumbled on ridiculously linked images of war, art and sex, and was awed by her own insight. There were two good songs on it. Me, I loved it.

I must declare my interest and my bitterness here, or this review is unfair. I thought *everything* Patti Smith did was . . . oh, amazing, unbelievable, incredible, blush blush. My critical faculties were one long sigh as far as she was concerned. I was a real pigeon.

But Charlie Murray (who gave Patti Lee the press that was largely responsible for British interest) was just past the three monkeys stage that all Smith fans entered, and that some still drift into (you know the three monkey statuette — one has his paws over his eyes, one over his ears, one over his mouth). He had spoken to her for a long time, just around when 'Radio Ethiopia' had come out, and she had acted like the biggest pig-slob in the world. I know — I heard the tape and I just thought, "Oh, it's only Patti's little way". Truly, you would not take that kind of talk from your father without punching him.

Mr Murray said that he had thought she was a different kind of rock star, but she wasn't. In only one way was she different from all the monsters before her. Instead of having her own individual virtues and vices, she seemed to have studied all the faults of rock stars gone by and packed them up into one neat, nasty little personality. I didn't believe him; today his statement is about the most basic home-truth ever told about her.

Second root of Smith's evil: singers have always stolen mannerisms from past singers, but rarely have the gestures been other than musical. They have not tried to compose themselves of other people postures, attitudes and beliefs. Generation X are the only other people I can think of, but Smith is the supreme persona-poaching table-hopper. When the management asks her politely to turn back to her own table, it turns out she doesn't have one. I see a *Rock Dream* of her opening a closet and inside, neatly folded, hang the skins of Jim Morrison, Bob Dylan, Jimi Hendrix, Keith Richards, etc. Her story is that of the Emperor's New Clothes in reverse; Patti has the gear, but there's nothing inside it.

Something happened — like all rude awakenings it was harsh yet hazy. I just know I stopped liking her sometime between the broken neck and 'Easter'. I think her big mouth and the revival of political violence in the real world had a lot to do with it. With the tension that the growth of fanatic ideologies promoted in England, babble about guitar-guns and artistic war (which Smith was rambling on about at greater and greater length while on morphine waiting for her neck to heal) seemed — well, not disgusting but very naive, very American cocoon. English bands sang about violence too, but as something real and ugly, to be avoided unless a point of honour or justice was involved.

Patti Smith seemed to see violence as a composition of light and shade, something to be nurtured and eulogized, something to use as a cheap metaphor. A machine gun was, ah, a guitar, and — oh yes — a nigger was a rebel. Nigger, nigger, nigger: Patti thought that sounded really neat. By no means the Black Man's Friend, finding as I do the current espousement of all things Rastafarian rather pathetic, I thought it was very cheap indeed.

Her talk around this time also revealed that she basically had very Heavy Metal ideals. She had started to celebrate war, death, apocalypse, being irretrievably "messed up", being on "the road" (according to Patti, "harder work than being in the Army". Ha bloody ha, which war did you have in mind, dear? First World, Second World, Vietnam?). All these things had her full approval. If she were a man, she would have led Rush.

At the end of the word-wanking came the soundtrack of the decline. From the demented, doped bratnik of 'Ethiopia', Smith had attempted to re-invent herself into the disciplined, honourable outlaw, People's Choice, Cain as Crusader. On 'Easter' she seemed to imagine that falling off a stage and sustaining injuries practically made one Patton (at last we know what Patti is short for!). She was raring to lead her nigger army on to . . . on to . . . well, away from straightsville, anyhow: *"Outside of society, that's where I wanna be!"*

No, no, I think I misheard. The lyrics must have been *"Inside of a K-Tel sleeve, that's where I wanna be!"* Because that's where she led her disciples to, with a Bruce Springsteen tune to which she wrote sloppy lyrics and with which she conquered the charts. Though it made her money, it complicated her condition, made her just that tiny bit more lacking. Patti posed in garters on the sleeve of 'Privilege', but the public couldn't have cared less.

Her second scorned single since the hit will be 'Frederick', taken from her new album 'Wave'. I am appalled by 'Wave'. I had not written about Patti Smith since over two years ago, when I was crazy about her. I put off listening to 'Wave' for as long as I could on the day I acquired it and then, under the night's Dracula-coloured cloak (psyching myself up into Smithspeak, see), I played it.

I just laughed miserably for hours. I had not been so sad on behalf of a rock star since Jerry jilted Bryan — where are you heading, sweetheart, the mousewife market or the Mogodon market? Is this the blandest record in the world? Even old Todd's lack of talent in the production line can't be blamed.

Still the laughably tenuous links between Europe, death, sex (not much here, actually, more tepid romance), war, America and Being Creative. You really have to listen now, though, to register even the gross, this record is so invisible. From sex to the slushiest of love songs. This is a disgusting spectacle redolent of Al Stewart auditioning for F. Mac with words like *"Frederick / Name of love / Fast asleep / Guardian angels up above / Shed your light / On the one I love"*.

All this palpitating Cartland corn over the likes of Fred "Fat Boy" Smith, too! It's like writing a love song to Billy Bunter or someone. This is the same babe who seduced innocent ears with the life-affirming, tug-of-love lust of 'Gloria' a little lifetime ago? Actually, things Patti Smith has written about girls has always been rather affectingly sexy, whereas her declarations of intent to men have tended towards the mawkish. It's because when she writes about her dealings with men, she really tries to be some jerk's idea of a totally feminine woman, right down to the virgin white party dress and absurd doves she totes on this sleeve. The only sleeve she was ever cute on was 'Horses' when she — well, let's not mince words — looked like the winner of the international "Dyke You'd Most Like To Take Home" contest. Her attempts at femininity look like parodies, like drag without the padding.

But 'So You Want To Be A Rock'n'Roll Star', very cunningly laying in wait for one as second side opener, is hurtful to disappointed fans like me; it made me feel quite guilty, as though it was my duty to have blind faith in her or something equally sacrificial. It's the nearest Patti Lee gets to breaking one's hard heart. It's dynamic, what with *"And in a week or two / If you make the chart / The girls'll tear you apart"*, it's better than anything on 'Easter'. But it isn't her writing, is it? It's her harping on old, exploited sentiment; memories are made of that.

Fancy being given your current moment of glory by the Byrds (I hate the Byrds, they sing like old men, you can practically hear their vocal chords falling out), but I love it even while I laugh at the lines that beg to be laughed at (*"Sell your soul to the the company"*). People who moan about their companies wanting too much are people who can't deliver to their own satisfaction, let alone anyone else's. A bad workman, Patti, always blames his tools.

The only bearable songs of hers here is "Revenge", a nasty, nasty, snaky little song — probably about Allen "Little Man" Lanier — a heavy, heady, bluesy song and a product of a sickened mind.

The rest are quiet, slow, shallow, would-be weird little droppings. Patti pokes listlessly about amongst her work like a one-winged sparrow in a ravine. She shuffles her weird trademark this way and that, she seems to have at last discovered her niche, she seems to be an irretrievable cliche, a fully-fledged garbage dump or clearing house for the boringly esoteric. Debbie Harry's sexiness, Lene Lovich's wackiness, both are certainly manipulated and aimed, but Smith's pouncing upon any French berk (dead berk or guitar-toting berk and attempted canonization of same) is just as predictable and safe, and not half as entertaining.

The gross majority of the record — the embarrassing mantras, the near-monologues semi-mated with would-be improvised instrument-banging, the sluggish, shuffling, stifling slowness of the whole project — make me wonder if there is actually a section of the rock market that this will appeal to apart from her hard-core, of course, who would give a year's wages for an EP of their girl splashing in the bath-tub. There was a time when I might have. You can go off people though and, if I did, why can't everyone else?

And, as Patti accuses her way through 'So You Want To Be A Rock'n'Roll Star', she sounds as angry and stiff upper-lipped as every deserted mother in the world, a bitter index finger jabbing out every word.

"After all I've done for you!", the finger mutters, gloating over all the invented wrong that's been done to it. I find it fascinating and unfathomable, the hurt feelings and disgust with which Patti Smith — who loves rock and roll so savagely, we are told, whose highest honour is to carry on the art form that her childhood heroes bit her with — seems to regard her contribution to youth, and her treatment at the hands of those undeserving. I thought Patti Smith had got what she wanted, but she is obviously a very disappointed person.

She has babbled and jived herself into a corner where two mirrors meet and seems set to stand there examining herself for the rest of her career, waiting for that one saving grace from Brian Jones or whoever with which she can revive and complete her wrung-dry personality. Waiting for that one new twist, that one breathtaking new insight into God, or War, or Art. Wishing she could be like Stevie Nicks.

Maybe when your hair's cut right and your pants fit tight — maybe them it'll be all right . . .

Julie Burchill

CLOCK THE RECORDS

ON TOUR WITH

THE JAM

may

4, 5	SHEFFIELD UNIVERSITY
6	NEWCASTLE CITY HALL
8	SALFORD UNIVERSITY
10, 11	RAINBOW · LONDON
12	LOUGHBROUGH UNIVERSITY
14	EXETER UNIVERSITY
15, 16	LIVERPOOL UNIVERSITY
18, 19	STRATHCLYDE UNIVERSITY
22	BIRMINGHAM ODEON
24	PORTSMOUTH GUILD HALL

THE RECORDS

NEW SINGLE

'ROCK AND ROLL LOVE LETTER'

c/w WIVES AND MOTHERS OF TOMORROW VS247
PRODUCED BY RJ LANGE
ALSO AVAILABLE
12" DANCE HALL VERSION WITH EXTRA TRACK VS24712
STARRY EYES (LIVE) 99p

Virgin

POPOL VUH
Nosferatu *(Egg)*

Popol Vuh's extended title for this soundtrack to Werner Herzog's re-make of *Nosferatu* is 'On The Way To A Little Way'. That says a lot for their painstaking approach to composition and performance, but it belies the strides their beautifully realised works actually make.

Popol Vuh are, of course, a German band. They are not a Germanic band per se, although their leader and spiritual guide Florian Fricke appears to resemble arch-Teuton Klaus Kinski in his role as Aguirre. Like Kinski the God-defier there, and Kinski the Godforsaken here, Fricke seems frequently capable of constructing pieces that apostasise.

Fricke and his accomplices, principally guitarist Daniel Fichelscher (former percussionist with Amon Duul 2) and a sitarist (Alois Gromer?), have preferred recently to aspire to classical status. Tempos and settings for Herzog backdrops assume alternatively grand proportions and distortions; fragments recur like 'Mantra', then become chants, chorales and sinuous hymns.

Up on the screen Herzog questions moral formalities with Nietzschean fervour but debunks them like Heine. Fricke for his part echoes the celluloid with eerie floating sound, music fit for cathedrals in Ankara, Delhi and Hanover.

Fricke's music is most influenced by Indian folk, itself a classical strain. In Popol Vuh's hands the forms are moulded and subtly added to. Fichelscher's 'Morning Sun Rays' continues in a pattern, his electric fingerwork for 'To A Little Way' (co-written by Fricke and Ted de Jong) only pulls out the faintest scent of rock as we know it, but it's not occidental.

Indeed the Oriental flavours Fricke pours over Herzog's metaphysical images are ingeniously chosen, the atmosphere developing a complete state of drowsy euphoria on passages like 'Venus Principle' and 'Zwiesprache der Rohrfloete mit der Saengerin'; this ambience ends as suddenly as it started. Fricke understands the Eastern habit of not reaching final conclusions. The overall sensation with Popol Vuh is that something is being achieved beyond the confines of these pages.

As for Fricke, he's as enigmatic as Kasper Hausar — him and the other Nitzsche make the best soundtracks on the market. He could play with Bach or he could play with Mickey Hart, he's a music master. Some more Gammarock for the time capsule.

Max Bell

Another Grey World

Wayne C: Never so bravely new *Pic: Gervaise Soeurouge*

WAYNE COUNTY AND THE ELECTRIC CHAIRS
Things Your Mother Never Told You *(Safari)*

Thrashing suspicions against all considered expectations, this is a mobile and intimidating masterpiece. Ten fluid and flickering enactments of creepy, seeping perversion, pollution, vengeance and temptation from a bleak treacherous world County has offered few previous glimpses of. Few rock people have created such a vivid, complete and alien atmosphere within the space of one long player. 'Things Your Mother Never Told You' uses its confines almost as if it is setting up walls. It is a nightmare: thick, darkly colourful and taunting.

The record violates the droll, diverting things you've come to expect from Wayne County and confirms all the flirtatious dillitetantism of David Cunningham, which doesn't harm anything. Cunningham, the hungry man's Brian Eno, you will remember from Flying Lizards, a tip of the endeavour; he produces this album with a sympathetic ruthlessness that does wonders and more than anything else helps drag County's world into full view. And County's world is worth investigating.

Wayne County, let's just say it, no longer hangs on a cheap thread having nothing much to do with anything. No longer is merely (merely!) a perservering champion of real and imagined rock'n'roll myths or a strenuous and sentimental entertainer. This album positively retains the warped fantasising and the chocolate-dipped delight in concentrating on uncomfortable and unsavoury themes, but sees a wholly definite slip from slimy satirist to artist with no warts showing. Gone is the pastiche and plastic pain and pleasure.

County restrains from slipping into musty, overtly autobiographical strokes, but there are plenty of implications coming from The Sex Change. Indeed, this world is shaped by the tensions and wobbles of the change. But you have to search. County also grapples with the crucial problem of form. The old, lightly enjoyable, imitative rock'n'roll could have been a barrier that stopped many people from drifting into this peculiarly satisfying, ugly and guiltless world — which would have been a shame. Cunningham is introduced to match atmosphere more pertly with intention. His projection and involvement is thoughtful and successful.

The record is split down the middle, 'Us' and 'Them'. Side Us is closer to what is expected. Hard rock, but a lot more pliable and subtle than first listens indicate. 'Wonder Woman' opens, a little cheap, a brash new self-mocking anthem liberally quoting lines from Beatles, Velvets and Stones standards, the only hint on the record of the old one-dimensional celebrations. After that four of the best songs County has written (or parodied): 'Wall City Girl', 'Boy With The Stolen Face', 'Un-Con-Troll-Able', and the title track.

County's catchie boogie is ingeniously redefined, Cunningham softening and corrugating the rock, solidly emphasising flourish and, most noticeably, insistence, dealing with surprise. County's vocals deliver the decadent and menacing superbly. Side Us deals with the eccentric.

Side Them deals with the macabre, and is a shock. Cunningham squashes and squeezes County's songs into thin, meandering textures and pulses. County's vocals are moulded out of recognition or adopt exaggerated Dietrich-Devoto leers. The side shifts and wafts impressionistically and disturbingly, it subscribes elegantly to the suppressed panic of the songs. Cunningham splices in electronics, chops and chips the instruments, keeps a beat and never loses control. Only once is his meddling more obvious than the Chairs contribution, on the final piece 'Think Straight'. But it's a suitably fatalistic conclusion.

Wayne County is not good-time anymore, and is something more than just to have around. This record is provocative and intriguing. Explore this world of strange shapes and odd lumps of degradation and delinquency, of crooked grins and deformed limbs.

Paul Morley

MILLIE JACKSON
A Moment's Pleasure *(Spring)*

The mixture much as before: a phrase that has a derogatory ring about it, implying formularization, uninspired reliance on the tried and tested, that dreaded quality, consistency. As if we all have to be constantly smashing through the barriers of the unknown to maintain credibility.

Not if we got it right in the first place, we don't. Not until changing times threaten us with redundancy.

Millie Jackson found the perfect vehicle for her particular personality and talents with "Caught Up" in 1974 and has been performing variations on the theme ever since. I don't know whether the subsequent changes in musical fashion have greatly affected her commercial or financial status. I do know that artistically and musically she is still as incomparably exciting as she was five and more years ago. When I say that the mixture on 'A Moment's Pleasure' is much as before it's meant as a great big mutha-hugging compliment.

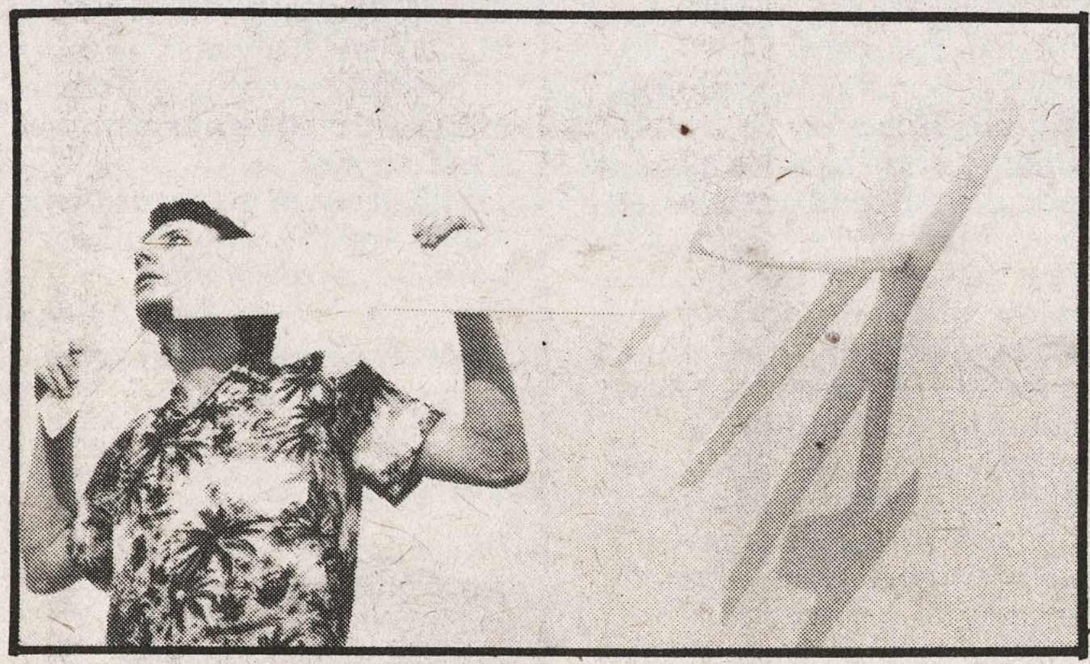
Produced, as usual, by Millie and Brad Shapiro; recorded, as usual, down in sultry Muscle Shoals and assorted re-mix studios; accompanied, as usual, by sympathetic Southern session men, the female trio Brandye and sensitive orchestral over-dubs — Millie restates her ambiguous role as liberated woman with certain traditional values via a typical track breakdown of one re-interpretation of a recent hit (Chinnicap/Exile's 'Kiss You All Over'), one Benny "When is the world at large going to belatedly discover this man?" Latimore song ('We Got To Hit It Off Before We Can Get It On') and a balance of co-written tracks and songs contributed by close associates.

Each track is segued into the next beneath a linking rap emphasising the thematic scope of the songs which, of course, is that perennial question of balance twixt sexual and emotional satisfaction. This time Millie starts off conservatively advising 'Never Change Lovers In the Middle Of The Night', suffers a period of loneliness, during which she scouts around a disco for a pick-up, and ends up with a new man, confidently asserting that "Once You've Had It", you'll want more.

The musical arrangements run the gamut from deep soul ballad to brassy funk. Millie, singing better than ever, is more than equal to every chop and change. I reckon it's her best album to date. But then I think that about every one until the next comes along.

Cliff White

Silly Boys



A Boy and A Plane — exciting, huh?

THE SOFT BOYS
A Can Of Bees *(Two Crabs)*

Take the 'mystery' out of rock'n'roll and you're left with an evaluation of current rock'n'roll that relies upon the recognition of traditional principles or objects: "That's what I call rock music." The practice is confronted head-on without analysis, so that rock's 'mythology' remains authentic and unimpeachable.

Social points of unrest are a blur in the furry subjectivity of Life In The Fast Lane (sic). Something like The Soft Boys fits into the pseudo-framework because something like this lends itself well to being described as "at odds with established structures", etc.

The Soft Boys are only 'odd' by proxy. By initially recoiling away in disgust from rock, its language and lore, they made the first step toward eventually returning. 'A Can Of Bees' suggests a group too busy mocking Tradition to notice what niche they were sliding into in it, or to notice that they become a self-parody.

Robyn Hitchcock (all lyrics) tried to blow boogie down just by snickering at it. When he failed it was the turn of his own stockpile of elliptical, 'surrealistic' lyrics to push the pillars. Exit restraint and enter the crab, the prawns, and all the rest of his pet preoccupations and jingle-jangle maunderings.

His over-reliance on such outwanked formal devices as Absurdity, Parody and Ambiguity deters even considerations of criticism. Interpretation hinges on that *certain nuance*, that considered play of incompatibilities . . . (groan). These songs are approachable only at the dimmest angle of lumpen-intellectual savvy, a level contaminated by free association and subconscious games. Even those points where semantic mickey-taking is dropped and the moral surfaces more definitely (e.g. 'Give It To The Soft Boys': *I feel like making love to a photograph . . . photographs don't smell"*) are anchored in musical semi-parody.

The difference between one song and another is utterly formal. They're all forged from the one soft blob of arrogant private language. Clumsy games with rock's inherent stupidities do not solve problems or make ground. It's just more clutter. Robyn Hitchcock's clever (or not) aestheticism demands as much space or talk as any other clever (neutral) aestheticism. (Anyone for The Soft Banshees?)

The different categories 'A Can Of Bees' might be judged within — punk, post-punk, DIY, debut album, etc. — are irrelevant. The Soft Boys could have replaced, but they've simply reformed rock's daft, jumbled criteria.

Take the 'mystery' out of rock'n'roll and you're left with a room full of mirrors. Take the 'parody' out of The Soft Boys and you're left with a room full of dust.

Ian Penman

Phantoms.
It'll be a monster.

The U'tones' Fergal Sharkey — Pic: Alastair Graham

More Perfect Pop

THE UNDERTONES
The Undertones *(Sire)*

"So you think you're so clever/you're never in doubt". There's numerous scintillating splinters all over the place after what happened three, four years ago; they keep us awake, prick our consciousness and scratch our desires. Whether you go left or right, search in a dark corner, walk through the market square, you'll find accessible and avant-garde descendants of punk practising provocative and positive music concerned with enhancing and examining our daily lives. Some are better than others.

"No one ever listened to a single word he said."

The Undertones are a vital part of that sector which has systematically fermented out of punk and, with apparent ease, created the greatest pop of this age and thus every age. They are mysterious and unique enough to be above the normal but attractive new wave that has inevitably established itself as the turn of the decade mainstream pop, people like The Members, Jam, Sham, Lovich, Skids, Dury, etc. The Undertones make the great, elusive, valuable new pop of our time, along with Blondie, Elvis Costello, The Ramones and Buzzcocks. These five entertainers are special and illuminate things that matter. The Undertones are themselves in their own way more startling than Pere Ubu, because real people will hear this crude sophistication, this transcendentally eclectic assault and respond, not discuss.

"What else can you do if the kids don't like it".

The Undertones are from Derry, Northern Ireland, and their attitude to their environment is to compose a complete dreamworld alternative rooted firmly in specifics, the irksome but stable specifics of ordinary teenage vulnerability.

With vivid, accurate unaffectedness and unconcerned easiness — they all thrive on insecurity and wouldn't know what to do without it — The Undertones sing about doubt, loneliness, yearning, deceit and infatuation. Throughout this record they successfully explore and explain a convincing romantic Undertones world full of recognisable and graphic characters and delicately defined but trivial complications. They are immaculate chroniclers of private, primitive and tender times; they gloriously turn inadequacy into ecstacy.

"I can't understand things the way they are . . ."

The musical manifestation of these fragile feelings is equally ingenuous and stunning. They transcend and vitalise apparent conventionality with elusive vigour. They play perfect, timeless pop as naturally as you or I pull on our socks, as if they're totally oblivious to the fact that no-one else can take a few straightforward chords, a series of giddy guitar motifs, a rapid and constant rhythm, a collection of candid observations, lay all this out with no obvious distinctions and then come up with something so inspirationally simplistic, so irresistibly intriguing and so relentlessly intoxicating that they're on a higher level than The Ramones or Buzzcocks. That is not just great, that is extraordinary, that is rare. For these boys, playing perfect, timeless pop is totally intuitive.

"I wanna wanna be a male model".

This debut album contains 13 brisk, animated pop songs, including their latest single 'Jimmy, Jimmy', but not their first two, 'Teenage Kicks' and 'Get Over You', each one of which if I heard on the radio I'd rush out and buy before they'd even had time to finish. You only get half an hour's music, but it's up to you to make the decision.

Each song makes its point and then ceases. Rhythm guitar sets up a staggered change of lucid authority, lead guitar offsets with deft and versatile detail, the rhythm seamlessly steers, the juicy harmonies soar and counterpoint, and the consummate, matter-of-fact genius phrasing of warbling singer Fergal Sharkey conclusively makes each song perfect and breathtaking.

Take your pick from the opening 'Family Entertainment' that skims and twirls along, the thick and hearty 'Male Model', the masterfully moulded 'I Gotta Getta', the joyful and jaunty 'Here Comes The Summer', the flighty and insistent 'Billy's Third', the brilliantly reworked 'True Confessions' that swaps wacky and wacking Euro-beat percussion for the degenerate fuzz guitar that plastered the version on the 'Teenage Kicks' EP, the firmly paced and developed classic 'I Know A Girl', the rolling, rising 'Listening In'. A recommended collection!

"She wishes she could live in a world of her own/and go/some place that she has never known".

I can't move these days without bumping into something that makes me scream "this is the greatest thing I have ever heard in my life" and that makes it difficult for me to sleep at night. And here's The Undertones. What can I say? They are naive, but they *know*. The Undertones are better than others. That's the way it is.

Paul Morley

ARPEGGIO
Love And Desire *(Polydor)*

Arpeggio work in one of the more attractive of disco frames. Their sound cuts crisply — synthesiser in each speaker running on line though slightly staggered, programmes dropping over fast congas and a whip cracking on the beat.

The vocals are fronted by a Minnie Riperton soundalike with support from three unimposing males and the band have already released one of the year's most demanding twelve inches in 'Love and Desire' — which, of course, you already have. The album is less essential with, the single aside, only 'Let The Music Play' truly blazing away — though even that is a clone of the old 5,000 Volts hammer, 'I'm On Fire'.

Still, it never achieves bland status and the long cuts won't bore. *Je recommende!*

Danny Baker

STEVE HILLAGE
Rainbow Dome Music *(Virgin)*

This album is a delightful piece of iconoclastic ear-Murine for lovers of ambient music. Drumless, bassless, it consists of the guitars, synthesisers and Tibetan bells of Hillage and Miquette Giraudy.

At time of reviewing, the opportunity to experience an in situ recital is available at the Rainbow Dome, the central exhibit at the Festival for Mind, Body and Spirit where weary visitors and esoterical-buffs can flop out to the celestial whispers of this album as they waft from a fount of many colours. In fact 'Rainbow Dome Music' was performed and produced as an adjunct to this exhibition of which the central theme is the synthesis of sound and colour.

Altogether, 'RDM' is a disgustingly and unfashionably wonderful exercise in meditative atmospherics, and is as addictive as a class A drug. It reaches hitherto untrod regions of dimensionless-ness.

Rick Joseph

THE CASE FOR MAXELL CASSETTES

FREE

People who care enough about music to choose improved Maxell UDXL cassettes, deserve recognition. So, here's a small token of our great respect for your discriminating ears.
This beautifully designed cassette box in smokey perspex.
You get one *free* every time you buy half a dozen of our improved UDXL I or UDXL II tapes.
A little something to celebrate even better listening from Maxell.
Improved UDXL I and II with the forever guarantee.
They're exceptional in any case.

maxell®

Offer available through selected outlets while stocks last.

Natural Sound Systems, 10 Byron Road, Wealdstone, Harrow, Middlesex HA3 7TL. Telephone 01-863 8622

Pick A Blue Note, Any Blue Note

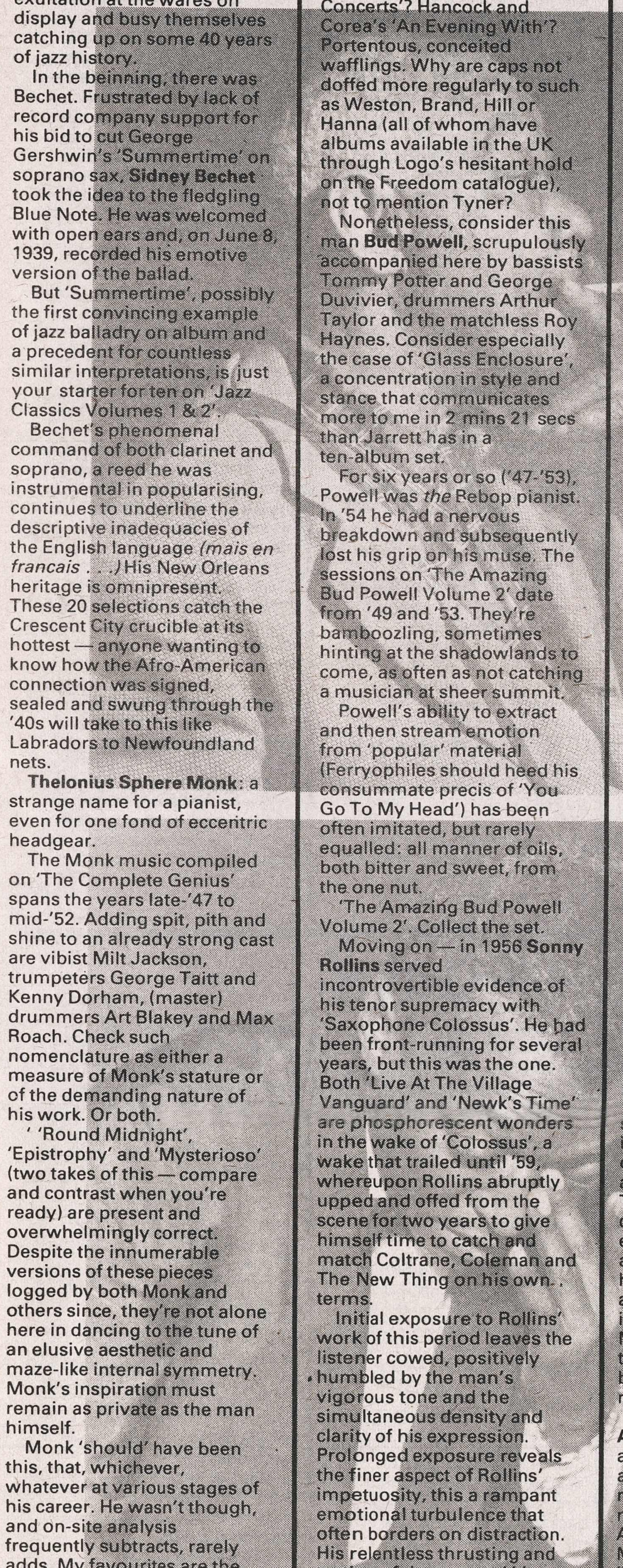
VARIOUS ARTISTS
The Blue Note Reissues
(Blue Note/United Artists)

These twenty albums (ten reviewed below, the rest next week) represent 'Phase Two' of United Artists' campaign to re-establish the Blue Note catalogue in this country. Longterm Note loyalists are, I hear, mildly miffed at UA's allocation of new catalogue numbers to each release, but more recent initiates like myself can only squeak in exultation at the wares on display and busy themselves catching up on some 40 years of jazz history.

In the beinning, there was Bechet. Frustrated by lack of record company support for his bid to cut George Gershwin's 'Summertime' on soprano sax, **Sidney Bechet** took the idea to the fledgling Blue Note. He was welcomed with open ears and, on June 8, 1939, recorded his emotive version of the ballad.

But 'Summertime', possibly the first convincing example of jazz balladry on album and a precedent for countless similar interpretations, is just your starter for ten on 'Jazz Classics Volumes 1 & 2'.

Bechet's phenomenal command of both clarinet and soprano, a reed he was instrumental in popularising, continues to underline the descriptive inadequacies of the English language *(mais en francais . . .)* His New Orleans heritage is omnipresent. These 20 selections catch the Crescent City crucible at its hottest — anyone wanting to know how the Afro-American connection was signed, sealed and swung through the '40s will take to this like Labradors to Newfoundland nets.



Sidney Bechet: . . . And down your throat

Miles Davis: Smoke gets in your eyes . . .

Thelonius Sphere Monk: a strange name for a pianist, even for one fond of eccentric headgear.

The Monk music compiled on 'The Complete Genius' spans the years late-'47 to mid-'52. Adding spit, pith and shine to an already strong cast are vibist Milt Jackson, trumpeters George Taitt and Kenny Dorham, (master) drummers Art Blakey and Max Roach. Check such nomenclature as either a measure of Monk's stature or of the demanding nature of his work. Or both.

' 'Round Midnight', 'Epistrophy' and 'Mysterioso' (two takes of this — compare and contrast when you're ready) are present and overwhelmingly correct. Despite the innumerable versions of these pieces logged by both Monk and others since, they're not alone here in dancing to the tune of an elusive aesthetic and maze-like internal symmetry. Monk's inspiration must remain as private as the man himself.

Monk 'should' have been this, that, whichever, whatever at various stages of his career. He wasn't though, and on-site analysis frequently subtracts, rarely adds. My favourites are the trio interactions with Blakey and bassist Gene Ramey. So much said or left unsaid. Unexpected angles and frames. Unnerving irony and compassion. Unparalleled technique and application.

Monk music: an enlightenment and an education in spite of and because of itself. Coolie hats, anyone?

But times change (cliche!), and with them the acceptable role of the piano player. I can't be alone in resenting what has recently been committed in the name of the acoustic keyboard.

Jarrett's 'Sun Bear Concerts'? Hancock and Corea's 'An Evening With'? Portentous, conceited wafflings. Why are caps not doffed more regularly to such as Weston, Brand, Hill or Hanna (all of whom have albums available in the UK through Logo's hesitant hold on the Freedom catalogue), not to mention Tyner?

Nonetheless, consider this man **Bud Powell**, scrupulously accompanied here by bassists Tommy Potter and George Duvivier, drummers Arthur Taylor and the matchless Roy Haynes. Consider especially the case of 'Glass Enclosure', a concentration in style and stance that communicates more to me in 2 mins 21 secs than Jarrett has in a ten-album set.

For six years or so ('47-'53), Powell was *the* Rebop pianist. In '54 he had a nervous breakdown and subsequently lost his grip on his muse. The sessions on 'The Amazing Bud Powell Volume 2' date from '49 and '53. They're bamboozling, sometimes hinting at the shadowlands to come, as often as not catching a musician at sheer summit.

Powell's ability to extract and then stream emotion from 'popular' material (Ferryophiles should heed his consummate precis of 'You Go To My Head') has been often imitated, but rarely equalled: all manner of oils, both bitter and sweet, from the one nut.

'The Amazing Bud Powell Volume 2'. Collect the set.

Moving on — in 1956 **Sonny Rollins** served incontrovertible evidence of his tenor supremacy with 'Saxophone Colossus'. He had been front-running for several years, but this was the one. Both 'Live At The Village Vanguard' and 'Newk's Time' are phosphorescent wonders in the wake of 'Colossus', a wake that trailed until '59, whereupon Rollins abruptly upped and offed from the scene for two years to give himself time to catch and match Coltrane, Coleman and The New Thing on his own terms.

Initial exposure to Rollins' work of this period leaves the listener cowed, positively humbled by the man's vigorous tone and the simultaneous density and clarity of his expression. Prolonged exposure reveals the finer aspect of Rollins' impetuosity, this a rampant emotional turbulence that often borders on distraction. His relentless thrusting and testing of themes and his sudden, bathetic jolts into self-deprecating humour are parallel lines, rails on which to run the engine.

There's little to choose between these two albums. 'A Night' features sleek, agile trio lineups, with Elvin Jones (already plying the polyrhythms he was to finalise with 'Trane) drumming incomparably on all cuts bar one. 'Newk's Time' steals the leading edge for me though, if only for Rollins' flooring duet with drummer Philly Joe Jones on 'The Surrey With The Fringe On Top' and pianist Wynton Kelly's trenchant composure throughout.

After a purposeful ascent through the '70s, Rollins is currently making less headway that one might expect with electric backing, and only a recent one-off tour with McCoy Tyner has shown him capable of making the great, grand gestures so frequent here. Dig back and dig deep.

Meanwhile, back at Hard Bop, **Art Blakey** had formed a quintet with pianist Horace Silver. Later in '54/'55 this grouping was to metamorphose into the first of many Jazz Messenger lineups, with Blakey's rigorous drumming and co-leadership providing invaluable experience for upcoming players.

'A Night At Birdland Volumes 1 & 2' are blueprints for what was to come. The set peaks again and again, the quality of the musicianship impeccable, almost intimidating. Honours remain shared, but there's additional poignancy in hearing trumpeter Clifford Brown, killed at 26 in a car crash in June '56. Brown's exuberant tone and effortless phrasing were unique; they complement the pressure-lock consistency of the Quintet plug to socket, power on and surging.

The Messengers' 'Moanin'' dates from '58. Silver is long gone, the piano seat occupied here by Bobby Timmons, writer of the gospel-souled title piece on which trumpeter Lee Morgan flurries with deceptive ease into the first of several arresting solos. Previously reckless, a young hawk stooping but lacking precision, Morgan grew (and grew) with Blakey.

Side two's 'Drum Thunder' suite illustrates Blakey's interest in percussive overlay, mallets providing the additional weaponry here. The ensuing 'Blues March' carries distant Crescent City echoes. Blakey's gaze has always been aimed at the horizon, which is why, although it's thrown and fired in the Bop kiln, his Messengers music seems so timeless. Fog through borderline wire, it rolls on, rolls on.

Julian 'Cannonball' Adderley's 'Somethin' Else' also dates from '58. An accomplished altoist, never much the worse for his relative conventionality, Adderley was in and around Miles Davis' bands in the late '50s. Although officially leading here, Adderley's tough 'n' tender tone can't compete with Miles' trumpet, *so* cool here it's almost mentholated.

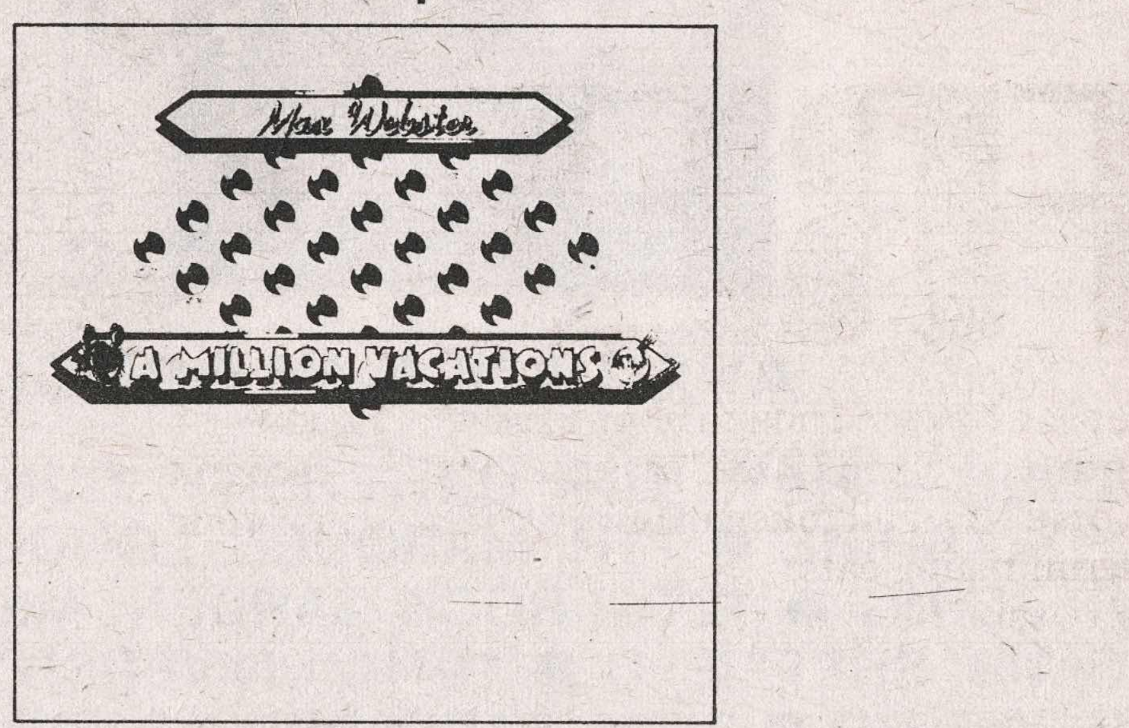
A study in contrasts then, 'Somethin' Else' gains still more from the leisurely swing-plane of pianist Hank Jones (Elvin's brother) and the unerring accents of drummer Blakey. 'Autumn Leaves' and Cole Porter's languorous 'Love For Sale' cut well past the quick; moods are caught and hearts held to ransom.

Angus MacKinnon

MAX WEBSTER'S GOING ROUND IN CIRCLES...

...on their new single
PARADISE SKIES
now available as a 7" picture disc

Limited edition picture disc



NEW ALBUM
'A MILLION VACATIONS'
EST 11937
ON Capitol RECORDS & TAPES

Currently on nationwide tour with Rush

Men Keep Rocking

JERRY LEE LEWIS
Jerry Lee Lewis *(Elektra)*
ROBERT GORDON
Rock Billy Boogie *(RCA)*

After 15 long and often tedious years with the Mercury/Phonogram Corp., mainly recording in Nashville with producer Jerry Kennedy's spiritless country sessioneers, The Killer has taken himself off to Hollywood for a new deal, a new producer, Bones Howe, and four days of live-in-studio partying with a gutsy little band of accompanists: James Burton (guitar, dobro), Tim May (guitars), David Parlato (bass), Hal Blaine (drums) and long-time partner Kenny Lovelace (fiddle, guitars).

Unlike a lot of other artists' pilgrimages to the West Coast, it's the best move Lewis has made for ages. The resulting album, while perhaps not the greatest thing since Sam Phillips first rolled the tapes on a young hell-raiser from Ferriday, Louisiana, is 'pretty tough', as the man himself proclaims with typical bottle after storming through 'Number One Lovin' Man'.

In Britain last November, Lewis admitted to me that he had never heard of Howe, was sceptical about recording in Hollywood and had no idea what was going to happen at the forthcoming sessions. All he knew was that he felt ready to rock again and was half way through writing a song to prove it, 'Rock And Roll Is Something Special'.

The song didn't make it onto the album but Howe obviously turned out to be a Jerry Lee Lewis fan of old; he simply let The Killer and band loose amongst a selection of familiar R&B tunes and newly contributed rockers and then slammed the controls up to full throttle. Dominating most of the album, Lewis's pounding bass boogie has never been better captured on record and, although some of his finger-splitting, right-hand staccato breaks can't quite override Burton's excellent guitar solos, his intermittent flourishes up and down the keyboard sweep through loud and clear.

If we told you JLL was barefoot here, would you believe us? Pic: Rob Hall

His voice is getting a little rough around the edges, particularly on the ballads (another fine version of Charlie Rich's brilliant blues 'Who Will The Next Fool Be', and Sonny Throckmorton's appropriate 'I Wish I Was 18 Again'), where it is clear that he's lost part of the range with which he once yodelled country tunes so effortlessly. Even so, he isn't as hoarse as he was on the last British tour and his deepening tones sound just as formidable as his younger self, especially on the three best tracks: Jesse Stone's 'Don't Let Go', Jim Cottengim's "Number One Lovin' Man' and Mack Vickery's 'Rockin' My Life Away' — bone-shaking rockers that, for me, are as exciting as anything he's done over the last 20 years.

Bob Dylan's 'Rita May', Arthur Alexander's 'Every Day I Have To Cry' and Chris Kenner's 'I Like It Like That', none of which are particularly suited to Lewis, are all saved from mediocrity by the full-bodied production and game participation of everyone involved (including a male backup quintet, The Ron Hicklin Singers). That leaves two other oldies, 'Personality' and 'Rocking Little Angel', as the weakest tracks — the latter not so much because of the performance, which is spirited, but because the song is so irredeemably pathetic.

Middle-aged crazy though he be, when in the mood Jerry Lee Lewis can still stomp all over younger bucks like . . .

Robert Gordon — I'm beginning to despair about this earnest individual, who wants to be a rock 'n' roll star so bad he dresses the part and poses the part and sings the right songs and befriends old rockers and has now even got himself transferred to RCA, possibly in the hope of brushing against the left-overs of Presley's gold dust, but who unfortunately performs on this, his third album, with little more conviction than he did on stage in London a year or two back.

At that time his gauche mannerisms and powerful though expressionless voice could be encouragingly applauded in the belief that, when some kind of personality emerged from deep within that rigid body to breathe life into limb and lung, an exciting new rock 'n' roller might be the end result. It now seems as if there was nothing there to encourage us beyond what was presented in the first place. He is an imitator rather than an interpreter or originator and more often affected than effective.

The first of Gordon's recordings to feature one of Britain's very own imitative chameleons, guitarist Chris Spedding, in place of Link Wray, it goes without saying that the album harbours even less originality than the previous two. However, the production is superb and Spedding is exceptionally talented at what he does — in fact he's the star of the album as far as I'm concerned — so that when Gordon occasionally shakes off his usual torpor, their combined efforts are worth raving about. In this category we have the Johnny Burnette Trio classic that gives the album its title and opens side one and Junior Parker's 'Love My Baby' which follows it. After that, it's all downhill.

Joe Bennett's 'Black Slacks', Kay Starr's weeper 'Wheel Of Fortune' and Leroy Van Dyke's 'Walk On By' are each enjoyably tackled in their diverse ways, and Gordon's own tribute to Gene Vincent, 'The Catman', would have been worth noting if he hadn't recited the damn thing like a mildly agitated poet with catarrh. The rest of the songs, all oldies, are inflicted with a similarly mannered delivery.

Gordon is not so much a rock 'n' roller as a well intentioned rock 'n' roll fan. I'd invite him round for a beer and a record session any day of the week — he's a nice guy — but it's Jerry's album I'd be playing him.

Cliff White

PUNISHMENT OF LUXURY

NEW SINGLE

ENGINE OF EXCESS

C/W JELLYFISH

AVAILABLE IN SPECIAL PICTURE BAG

TOUR – MAY: 4TH: UNIVERSITY, DUNDEE ● 5TH: ILKLEY COLLEGE, YORKSHIRE ● 7TH: MARQUEE, LONDON ● 8TH: WHITE NIGHTS HALL, READING ● 12TH: ROCK GARDEN, MIDDLESBOROUGH ● 17TH: LIMIT CLUB, SHEFFIELD ● 19TH: UNIVERSITY, NEWCASTLE ● 23RD: CROCS, RAYLEIGH ● 24TH: BARBARELLAS, BIRMINGHAM ● 25TH: COLLEGE OF FURTHER ED., HULL ● 26TH: TOWN HALL, CHATHAM ● 27TH: DRONES, BRIDGEND ● 28TH: CRAWFORD CLUB, MILTON KEYNES ● 31ST: FUSION, CHESTERFIELD

UP 36507

UNITED ARTISTS RECORDS ®

PUNILUX

IMPORTS

Those of you who have become thoroughly enamoured with **The Sports'** EP recently issued by Stiff will probably be chuffed to learn that 'The Sports Don't Throw Stones' (Mushroom), the Aussie album from which the EP tracks were culled, is now available on boomerang-bedecked (no kidding) import.

Produced by Pete Solley, who shares the keyboard chores with The Sports' own James Niven, it's a lot classier job than 'Reckless', the band's last album which, though fine musically, bore the faint aroma of a demo tape. Though both albums were basically recorded at the same studio, Armstrong's of Melbourne, Solley gained points by lugging the tapes back to deepest Aldgate and mixing them at Sarm's well-equipped little mission control centre, a ploy that's obviously paid off.

While Stiff have creamed off four of the stronger tracks — those blighters down in Alexander Street don't miss a trick — the remaining cuts are all pretty fair, those featuring most heavily on my playlist being 'Worst Kind', a reggae-ish charmer that owes something to Elvis C., the title track, which provides the best in strict-tempo pogo, and 'Hit Single', an item that does its best to live up to its name, registering via a kindergarten chorus and a guitar riff that once featured strongly in the Grand Funk cookbook. I haven't yet tuned into The Sports on their current visit here, but the news on my well-worn grapevine suggests they're registering strongly. 'Don't Throw Stones' only serves to support such a report.

On the R&B front, I must admit to being smitten by 'Jumpin' The Boogie' (Oldie Blues), a 20-tracker of Dutch origin which is devoted to the infectious romp and stomp of **Willie 'Piano Red' Perryman**, the original **Dr Feelgood**. The album documents the Doc's doings from July 1950, when at the age of 38 he cut 'Jumpin' The Boogie' as a single for Victor, the same sessions producing his million-selling 'Rockin' With Red', through to his sax-assisted, jukebox jives of the middle '50s.

Though Perryman, who appeared in Britain not so long ago, is a keyboardist-vocalist who's always hung his hat on one specific boogie (which he's peddled under such titles as 'Jumpin' The Boogie', 'Sales Tax Boogie' and 'Decatur Street Boogie'), I've always dug his good-timey, love-of-life approach and regarded him an integral part of rock history. I mean, a black guy from Atlanta yelling out *"She knows how to rock me"* in 1950 and selling a million discs. Don't tell me about kiss-curl Haley, I just don't want to know.

Fred Dellar

JOHN OTWAY
Where Did I Go Right? *(Polydor)*

Ignore the fact at your peril, but Otway is a *romantic:* a loon, a headcase, a resolute geek but, basically, a romantic. Flash back to his last two albums and it's the love songs — 'Geneve', 'I Wouldn't Wish It On You' and the classic 'Josephine' — that are always on ice.

The task of recording a man much given to trashing mike stands in fits of shambling onstage anarchy is hardly a producer's idea of having time to burn. Whether or not Otway's manic exterior was initially employed to cloak his more sentimental leanings, he's never effectively combined the two on record.

But 'Where Did I Go Right?' his first without brainiac bluegrass artist Wild Willy Barrett, is both his most consistent and successful offer to date. If anything it's less diverse and ambitious than 'Deep And Meaningless'; the madness is more contained and the music more restrained, but the immaculate production of Neil Innes gives it far stronger impact.

The album clearly re-defines the secret of Otway's success — No Style. He approaches everything — lyrics, themes, arrangements — with naive, heavy-handed exaggeration. The normal he makes archetypal, the dumb crass, the passionate excruciating. The plainest detail becomes insanely significant; the merest hint of disapproval he sees as upcoming physical violence. You could call him a 'vulnerable' person.

Few others could instil such crazed emotion in such shamelessly old-fashioned music, or revamp a mass of hackneyed arrangements with all the vitality of a first outing. Main contenders in the last bracket are 'Best Dream' — a love song surviving standard palm-court orchestration by virtue of its inane simplicity — and the desolate 'Waiting (Waiting For You)', which is equally sensitive, hung against only a stark, classical piano part.

A colourless choice of single, 'Frightened And Scared' is outweighed by the striding cabaret strains of the opener 'Makes Good Music' and the infectious 'It's A Pain', that gives vent to the same masochistic gurgles of suppression that first hailed from 'Really Free'.

Buy it, admire it, enjoy it, but don't stop to wonder why. Just remember there's no style like No Style.

Mark Ellen

NARADA MICHAEL WALDEN
Awakening *(Atlantic)*

For an album boasting sleeve-notes by the Guru Sri Chimnoy, no less, Narada Michael Walden's latest offering is mercifully half-free from the dreaded West Coast psycho-twaddle. That's because the other half comes from New York, which, I suppose, has got enough problems of its own.

The record gives us a choice of listening pleasure: a squeaky-clean side of breathless, immaculate Big Apple disco, or one of mellow, reflective LA funk that's jazzish about the edges, beautifully made and deeply meaningful to boot.

For this, his third solo outing since leaving the Mahavishnu Orchestra, vocalist, drummer and composer Walden has collected an impressive array of talent to assist him.

The results must on their own terms be judged a success — the perfected expression of that "relentless plastic soul of America" which Bowie strove to portray in his 'Young Americans'. I can admire the music's sheer amusing confidence, even if I can't really enjoy it.

Paul Du Noyer

Nashville Exile Makes Better

Mr Ely may be distinguished from his band by his lack of facial hair.

JOE ELY
Down On The Drag *(MCA)*

When record companies pull Texan acts out of their natural environment and pitch them into some chrome-plated New York or West Coast studio complex along with a superstar producer, then critics can be forgiven for indulging in displays of brow-wiping and finger-crossing. All too often fine prospects have been killed stone-dead by such well-meaning moves ("Making the act accessible to a wider public" is, I believe, the correct term utilised by most companies), some unfeeling studio whizz-kid merely succeeds in diluting the very ingredient that made the act such a worthwhile signing in the first place.

MCA, who recently did their glitzy-titsy bit on Tanya Tucker in an attempt to turn Billy Sherrill's Lone Star Lolita into some kind of a leather-laden Suzi Q., have now turned their attentions to the West Texas waltzing of Joe Ely. The sleeve to 'Drag' is indicative of this. On his debut album Ely came stetsoned and Billy The Kid-like, whereas now he's presented like a Roxy winner, a bring-and-buy shop Ferry, his recorded wares being packaged in a prestigious gate-fold.

At the same time, Ely's recording base has been switched from Nashville to Seattle, while producer Chip Young has been passed up, the knobs and faders now being in the hands of Bob Johnston, he of Dylan, Simon, Cohen and other kosher product fame.

So has this resulted in the greatest bland in the land? Thankfully, no. Ely was never really at home in Nashville — "They've got no live music there, just guys meeting in the studios," he once complained to me, "not like Texas or Louisiana, where you can find good bands even in the little towns." The choice of Johnston as sound supremo also makes sense, the Zim-trimmer being a noted low-key merchant, content merely to faithfully document the subtle power of the Ely band, highlighting but not exaggerating Ely's own grudging yet authoritative vocals.

As for its material 'Down On The Drag' is fractionally less potent than either 'Joe Ely' or 'Honky Tonk Masquerade', Ely's two previous albums. There's nothing that quite grabs in the eerie fashion of 'Boxcars', from the 'Masquerade' album, or leaps from the grooves so readily as 'Johnny Blues' on the debut shot. But once again the songwriting consistency that epitomises Ely and his sidekick Butch Hancock has provided another superior set, with nary a filler to be heard.

'Fools Fall In Love', the sardonic swipe at romance that opens the album, immediately pans in on the highly individual sound of the Ely band with its guitar, pedal steel and accordion overlay. Then, as drummer Steve Keeton and bassist Gregg Wright push, prod and pry in a manner that only elite rock sectionmen could hope to emulate, Ely moves into 'B.B.Q. And Foam', a sax and steel motivated kerb-crawler.

His stance as a honky tonk hero is taken for 'Standing At The Big Hotel', the band block-riffing in a fashion Bob Wills would have approved of, accordionist Ponti Bone flip-floppin' an engaging obligato around Ely's good-time, almost vaudevillian vocals. Immediately in the wake of all this high-kickin' comes 'Crazy Lemon', a crunch-happy original dedicated to some all-time loser. Most of the band's front line bows out for 'Crawdad Train', a direct descendant of Leadbelly's 'Rock Island Line', on which the harp-blowin' leader heads down the track in the company of fiddler Richard Bowen and throat-whistler Dink Thomas.

The album's second side is equally diverse, ranging from 'She Leaves You Where You Are', an item that must have had Bob Johnston wondering if he was still cutting 'Blonde On Blonde', through to the album's title track, a bar-room boogie containing a pithy break by steelie Lloyd Maines that's so effective the listener is forced to lift the pick-up and opt for an immediate reprise in mid-track.

So it's three winners in a row for Ely now. Suffice to say then that Joe Ely is a major talent thoroughly deserving of any massive outlay being made by MCA, that his band is among the best, rock or country, currently operating and that Lloyd Maines is to pedal steel what Charlie Parker was to the alto sax.

I believe I have been positive enough.

Fred Dellar

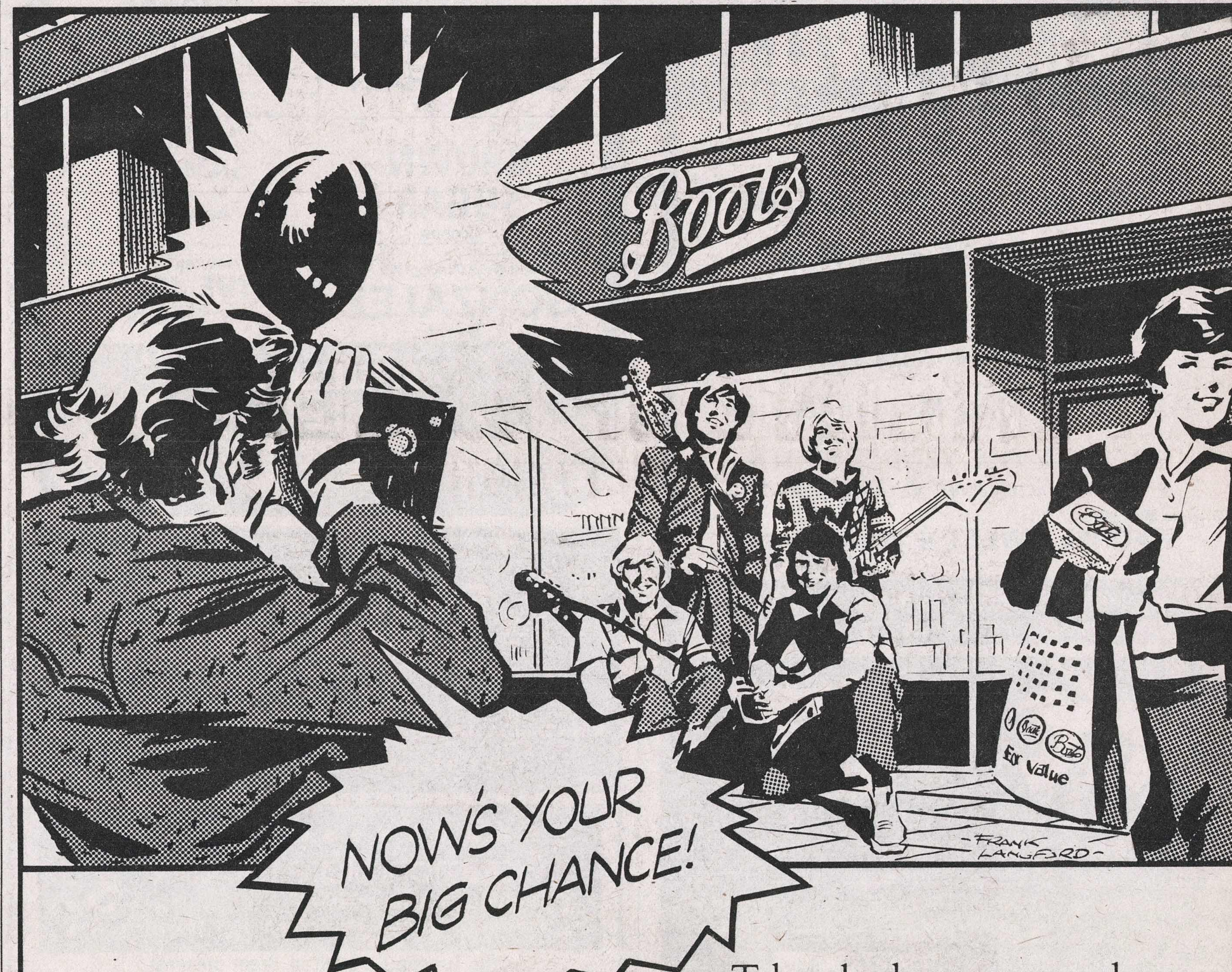
BITTER BLOOD STREET THEATRE
Volumes 1 and 2 *(Vetco)*

Face facts — street theatre is to record what Marcel Marceau is to radio. These two releases on a Cincinnati label are to commemorate a local magic theatre troupe whose gargantuan stage extravaganzas would evidently make Armageddon seem like a poke in the ribs. It was not uncommon, the handout informs, for their singer to leap, like a jungle animal, from a fiery cage into the audience in some wild fiasco of "Bohemian action".

All good, stirring stuff, if you're there with all the rest of the Bohemians, but, inevitably, they cut nothing warbling out of a couple of speakers. Stacks of outlandish Middle Earth poetry are shuffled into endless Xerox copies of early Jefferson Airplane, mid-period Doobies, Alice Cooper, Savoy Brown and UFO.

Whatever they've achieved in street theatre, their music's just a plagiarised backing they've applied to drama: a drama, we are told, that relates to "a mystic tundra of the mind" — a mystic tundra, it appears, that has long gone to seed.

Mark Ellen



Right now it's everyone's big chance to make the most of Boots.

At the moment we've got six smashing competitions with some really great prizes.

You could win a custom made Daihatsu Buggy, a winter holiday, a music centre, a shopping spree, or a Chrysler Sunbeam. Not to mention hundreds of other super prizes.

Mind, you can't really lose at Boots. We've got so many exciting things in store for you.

Take a look at our record department, for instance. Get turned on to our radios and stereos.

Or make up with our cosmetics and get kitted out with our fashion accessories. You could even snap up something from our photographic department.

The bigger the branch, the bigger the choice. So get on to a winner and get into Boots.

Boots

Make the most of your Boots.

LIVE PAGE

TO ADVERTISE
PHONE 01 261 6153 Brian B.

marquee
90 Wardour St., W.1 — 01-437 6603

OPEN EVERY NIGHT FROM 7.00 pm to 11.00 pm
REDUCED ADMISSION FOR STUDENTS AND MEMBERS

Thur 3rd May (Adm 85p)
SPEEDOMETERS
Plus support & Ian Fleming

Fri 4th May (Adm £1.00)
Pop Rock with
KENNY
Plus guests & Ian Fleming

Sat 5th May (Adm £1.00)
THE PRESS
Plus support & Ian Fleming

Sun 6th May (85p)
THE JAGS
Plus support & Mandy H

Mon 7th May (Adm £1.25)
Bank Holiday Special
PUNISHMENT OF LUXURY
Plus guests & Jerry Floyd

Tue 8th May (Adm £1.00)
THE FLYS
Plus support & Joe Lung

Wed 9th May (Adm £1.25)
THE DOLL
Plus guests & Jerry Floyd

Thur 10th May (Adm 85p)
FASHION
Plus support & Ian Fleming

HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE

READING FESTIVAL
AUGUST BANK HOLIDAY WEEKEND

THE NASHVILLE ROOM
FULLERS TRADITIONAL ALES

Thursday May 3rd	LITTLE BOB STORY + Cyanide	£1.00
Friday May 4th	SORE THROAT + Madness	£1.25
Saturday May 5th	SPORTS + support	£1.00
Saunday May 6th	CHRIS REA + Katy Heath	£1.25
Monday May 7th	THE DOLL + Ray Morgan Quartet	75p
Tuesday May 8th	DAFNE & THE TENDERSPOTS + Mark Andrews & The Gents	75p
Thursday May 10th	RACHEL SWEET + Nick Plytas	£1.00

CORNER CROMWELL ROAD/NORTH END ROAD, W14
Adjacent West Kensington Tube Tel: 01-603 6071

XTC AT THE LSE

This is an advert for XTC at the LSE.It is in the same style as the cover of their LP Go 2.Its purpose is to inform you they are playing their only London date at The Haldane Room,London School of Economics,WC2 on Sat.I2th.May.Tickets cost £I.80 adv(from LSE Union shop)& £2.00 on the door.Doors open 7.30 & the nearest tubes are Holborn & Temple.

STRAIGHT MUSIC PRESENTS

UK SUBS
ELECTRIC CHAIRS
Featuring WAYNE COUNTY
SPIZZ ENERGI

LYCEUM
STRAND, WC2
SUNDAY 6th MAY at 7·30
TICKETS £2·50 (INC.VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245, OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

FAME

A. J.'s CLUB
High Street, Lincoln.
Tel. 30874.

Friday May 4th at 8pm.
GIRLSCHOOL
(All female band)

STRAIGHT MUSIC AND DACORUM DISTRICT COUNCIL PRESENT

IGGY POP
WITH GUESTS The Zones

THE PAVILION
MARLOWES – HEMEL HEMPSTEAD
SUNDAY 6th MAY at 7·45 (DOORS OPEN 7.15)
TICKETS £2·50 (INC. VAT) ADVANCE PAVILION BOX OFFICE, 10.30 a.m – 5.30 p.m, MON-FRI (10.00 a.m – 1.00 p.m, 2.00 p.m – 5.00 p.m SAT) TEL: HEMEL HEMPSTEAD 64451, OR £2·50 (INC. VAT) ON NIGHT

TELEPHONE 01-387-0428/9

MUSIC MACHINE
Playing times 10.30 pm and midnight.
CAMDEN HIGH ST. OPP. MORNINGTON CRESCENT TUBE · N.W.1.

Wednesday May 2nd £1.00
Commercial Rock Night featuring
NANCY KRAMER
+ Steve Jerome

Thursday May 3rd £1.50
BRIAN JAMES & THE BRAIN
+ Fashion

Friday May 4th £2.00
BROWN SUGAR
+ Zeros

Saturday May 5th £2.00
Haven't Stop Dancing Yet . . .
GONZALEZ
+ Shapes

Monday May 7th £2.00
Asgard Mods Night featuring
BACK TO ZERO
CHORDS
PURPLE HEARTS
THE SCOOTERS

Tuesday May 8th £1.00
Heavy Metal Night featuring
SAMSON
+ Iron Maiden
+ Angel Witch

Wednesday May 9th £1.00
THE JOLT
+ NEON

Thursday May 10th
CHELSEA
+ Users
Pay at door £2.00

LICENSED BARS – LIVE MUSIC – DANCING
8PM – 2 AM MONDAY TO SATURDAY
OVER 18s ONLY

King's Ents. presents

SORE THROAT + CHINA STREET
+ Disco

Thursday May 3rd at 7.45
KING'S COLLEGE, Strand, Macadam Building, Surrey St., WC2.
Tickets £1.00 adv. £1.25 on door
All enquiries: 01-836 7132 Ext. 30

Gaumont State Theatre
High Road Kilburn NW6
Manager Mr W.Weir Box Office 624 8081

The London Borough of Brent presents

THE CHIEFTAINS
FRIDAY, 11th MAY, at 8.30pm
Tickets: £3.50, £3.00, £2.50, £2.00, £1.50

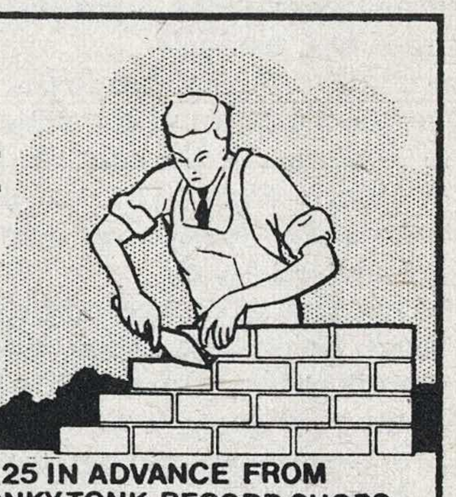
also
THE BARRON KNIGHTS SHOW
SATURDAY, 12th MAY, at 8.30pm
Featuring: THE BARRON KNIGHTS, MIKE FELIX, THE VOYAGERS & THE ARTHUR DAKIN TRIO
Tickets: £3.75, £3.50, £3.25, £2.50, £1.50

ESSEX S.U. ENTS PRESENTS

IGGY POP
+ THE ZONES
Saturday May 5th in the S.U. Dance Hall at 8.30 pm.
Tickets £2 from S.U. & Parrot Records
Enquiries: Colchester 863211
Next week (Sat May 12): RACHEL SWEET *£1.30*

FINAL SOLUTION PRESENT

KLEENEX
CABARET VOLTAIRE
THE RAINCOATS
THURSDAY, MAY 10TH AT 8 PM
ACKLAM HALL,
PORTOBELLO RD (UNDER THE FLYOVER)



TICKETS £1.50 ON THE DOOR OR £1.25 IN ADVANCE FROM SMALL WONDER, ROUGH TRADE AND HONKY TONK RECORD SHOPS

THE BRIDGE HOUSE
23 BARKING ROAD, CANNING TOWN, E16

Thursday May 3rd 40p
YOUNG BUCKS
+ Dutch Boys

Friday May 4th 50p
BLUES BAND JAM
with Paul Jones, McGuinness & Flint, Dave Kelly, Gary Fletcher + Friends

Saturday May 5th 50p
RAMROD

Sunday May 6th 40p
REMUS DOWN BOULEVARD
+ Sid Sideboard & The Chairs

Monday May 7th 50p
Live Recording of Mods Album on Bridge House Records
SECRET AFFAIR
+ The Mods

Tuesday May 8th Free
JAPANESE TOY
+ Sirius B

Wednesday May 9th Free
A girl to watch in '79 (Daily Express)
SUE VAN DRUNICK

Thursday May 10th 40p
DEL BRONHAM BAND

STRAIGHT MUSIC PRESENTS

THE POP GROUP
WITH GUESTS
MATUMBI
GOOD MISSIONARIES

EMPIRE BALLROOM
LEICESTER SQ, WC2
MONDAY 7th MAY at 8·00
TICKETS £2·50 (INC.VAT) ADVANCE EMPIRE BOX OFFICE, TEL: 437 1446 LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245, OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

New Programme . . .
HERMIT LIVE
Brentwood Youth House,
Shenfield Road, Brentwood

Friday May 4th **RAMROD** £1.00
Next Friday, May 11th JACKIE LYNTON'S HAPPY DAYS

Monday May 7th *Bank Holiday Madness Night with* 50p
BIG WILL'S ROADSHOW
(Free Drinks 'n Fings)

BIG WILL will be at the ORANGE TREE FRIERN BARNET on FRIDAYS from MAY 11th ONWARDS

If in doubt phone recorded programme on Brentwood 218897 anytime

DINGWALLS
01-267 4967 Camden Lock, Chalk Farm Road, London NW1

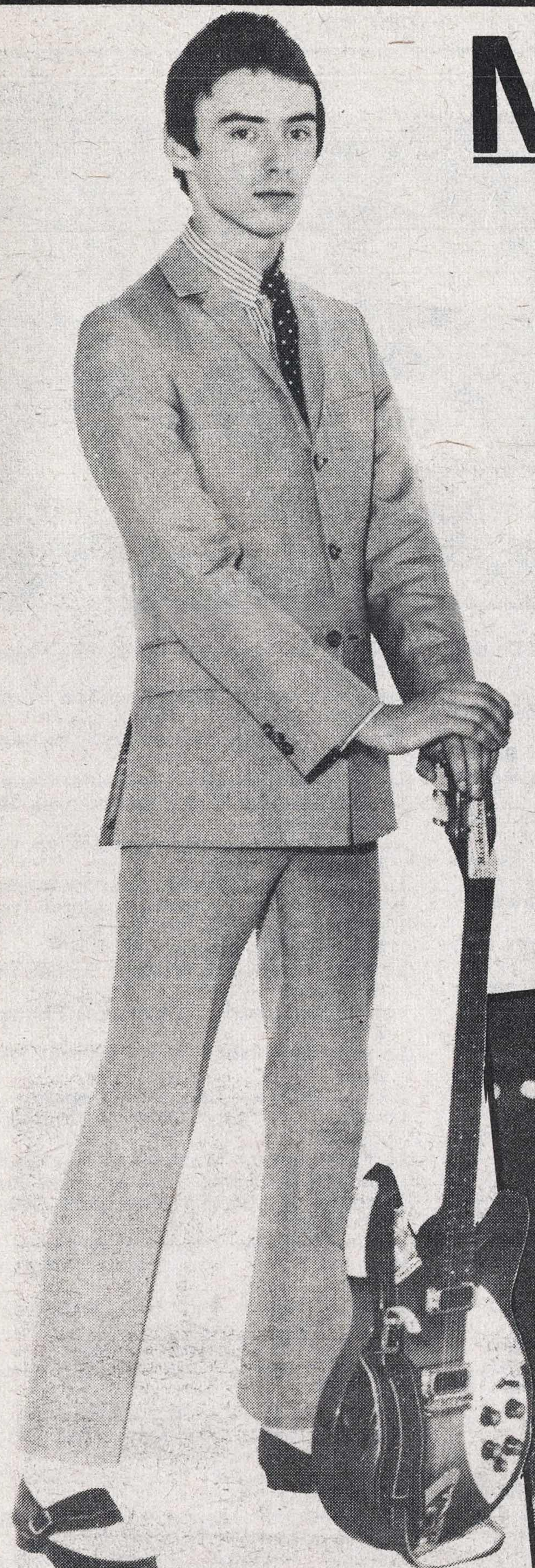
THURS 3
THE SPECIALS
SUN 6 R&B NIGHT
THE INMATES
PLUS TERMINAL SNACK BLUES BAND.
MON 7
BANK HOLIDAY SPECIAL WITH
KOKOMO
TUES 8
FROM BELGIUM
TJENS COUTER
WED 9
PRESSURE SHOCKS
REGGAE NIGHT

PEGASUS
109 GREEN LANES, N.16

Thursday May 3rd	TENNIS SHOES	50p
Friday May 4th	THE CROOKS + BACK TO ZERO	50p
Saturday May 5th	BIG CHIEF Featuring Dick Heckstall Smith	75p
Sunday May 6th	BLUES BAND Featuring Paul Jones, Tom McGuiness, Hughie Flint, Dave Kelly, Gary Fletcher	75p
Monday May 7th	GLASS + LEOPARDS	Free
Tuesday May 8th	BOBBY HENRY + BELT 'N' BRACES	50p
Wednesday May 9th	MARK ANDREWS & THE GENTS + SCANDAL	50p

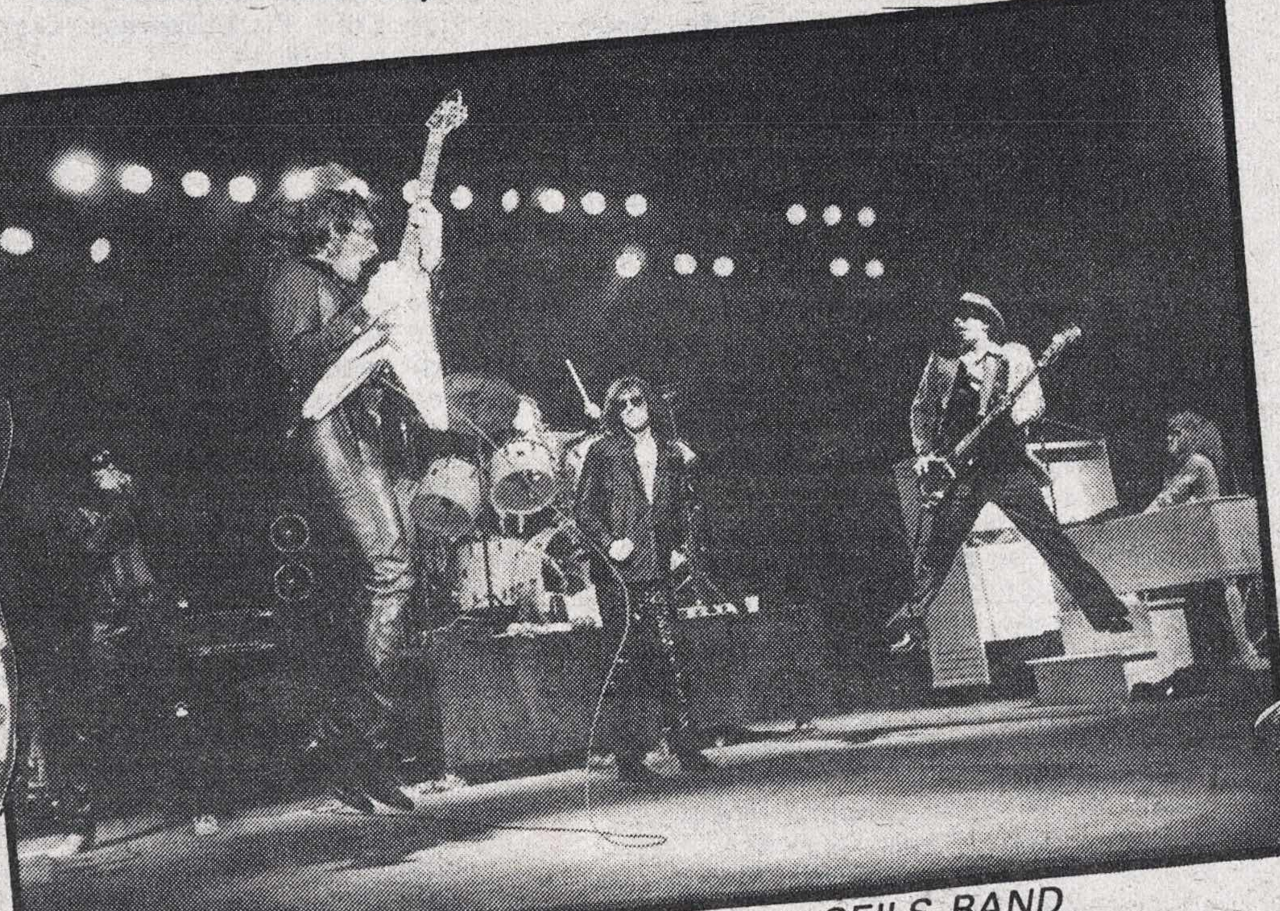
Purple Hearts
MAY

3rd ACKLAM HALL, Portobello Road
4th MOONLIGHT W. Hampstead
7th MUSIC MACHINE Camden
9th COAL BIN Dublin Castle, Camden
14th NOTRE DAME HALL Leicester Sq.



NATIONWIDE GIG GUIDE

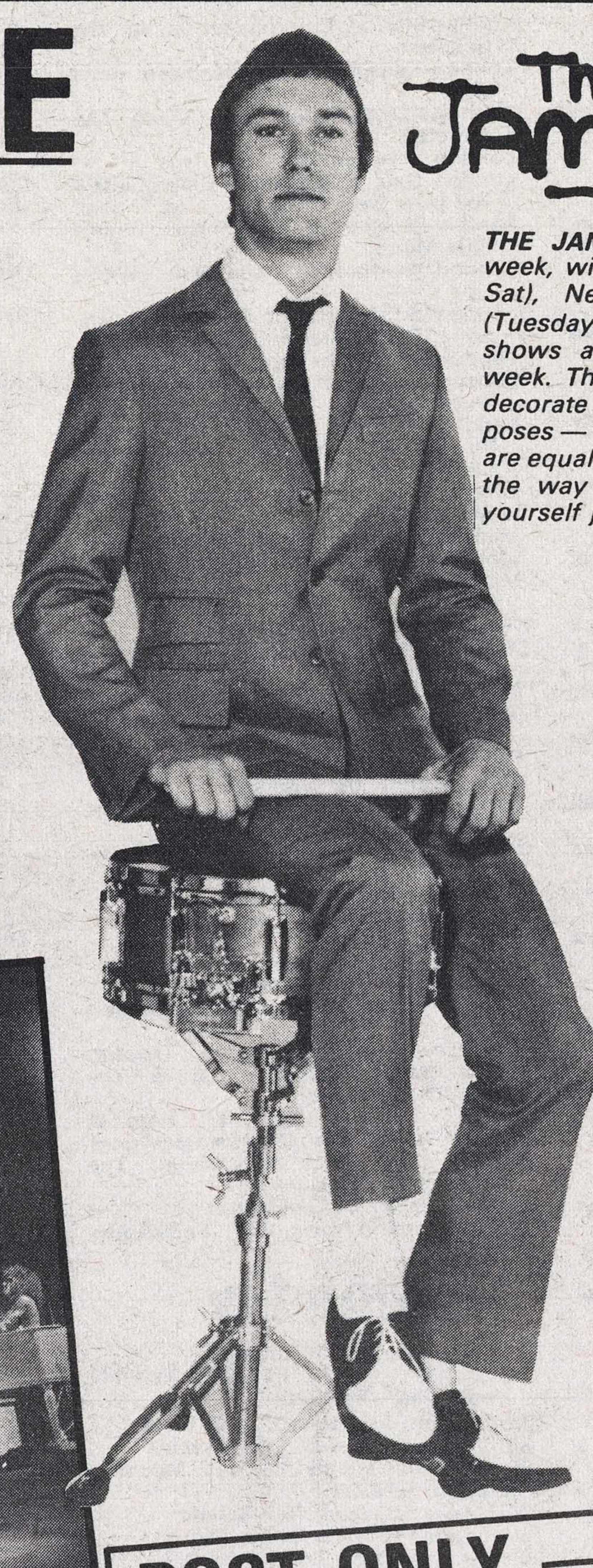
● ***THE DICKIES*** *have finally arrived to begin their delayed tour, a week after their originally planned opening. You'll find them at Wolverhampton (Thursday), Hull (Friday), Port Talbot (Saturday), Exeter (Monday), Plymouth (Tuesday) and Newport (Wednesday).*
● ***DENNIS BROWN,*** *the latest contender for Bob Marley's crown flied into the UK for a concert series opening at London Rainbow on Friday and Saturday. Also in the current week he plays Edinburgh (Monday), Sheffield (Tuesday) and Manchester (Wednesday).*
● ***BRUFORD*** *is the abbrieviated name by which drummer Bill Bruford's new band are known. They go out on the road for the first time this week, with opening dates at Manchester (Saturday), London The Venue (Tuesday) and Uxbridge (Wednesday).*
● ***THE DOLL*** *emerge with a brand new line-up, only two of the original members remaining. And they work in the new personnel by way of a new tour, kicking off at Sheffield (Thursday), Newport (Friday), Leeds (Saturday) and London Kensington (Monday).*
● ***STATUS QUO*** *begin their major British tour next week with three nights at London's Wembley Arena, the first of which is on Wednesday. We'll feature Quo pictorially in our next issue.*
● *Three big one-off concerts worthy of your attention this week all in London — the* ***J. GEILS BAND*** *(Thursday) and* ***TED NUGENT*** *(Wednesday) both at Hammersmith Odeon, and* ***DON McLEAN*** *at the Palladium on Friday.*



J. GEILS BAND

The Jam tour

THE JAM *begin their sell-out tour this week, with initial dates at Sheffield (Fri & Sat), Newcastle (Sunday) and Salford (Tuesday). Further gigs, including two shows at London Rainbow follow next week. The band look immaculate as they decorate our page in traditional musicians' poses — let's just hope that their audiences are equally well-behaved. No tickets left, by the way — if you've got one, consider yourself jammy!*



POST ONLY — BY ORDER!

SORRY, Folks, but all this phoning has got to stop. You all know by now (or you jolly well should do) that entries for the Gig Guide are by post only. But many people continue to ignore this dictum, and it's got the point where we simply can't cope with the dozens of phone calls every day. Please send you entries by post, to arrive not later than a week prior fo publication date, to Gig Guide, New Musical Express, 5-7 Carnaby Street, London W1V 1PG. Because, from here on, the Gig Guide office won't be obtainable by phone.

Thursday

Birmingham Barbarella's: **John Otway Band**
Birmingham Mercat Cross: **The Clinic**
Birmingham Odeon: **Roxy Music**
Birmingham Railway Hotel: **Orphan**
Birmingham Mr. Sam's: **Thieves**
Birmingham The Bell: **The Clerks**
Bulkington Corner House: **Armpit Jug Band**
Burntwood Troubador: **The Amazing Dark Horse**
Canterbury Odeon: **Magazine**
Cardiff Western Hotel: **Singapore**
Chester Arts Centre: **Tontrix/The Teardrop Explodes**
Chesterfield Fusion: **Pressure Shocks**
Coventry City Centre Club: **Gonzalez**
Croydon Fairfield Hall: **Syd Lawrence Orchestra**
Edinburgh Astoria: **Rachel Sweet / Lew Lewis Reformer**
Glasgow Star Club: **Saffron Summerfield**
Gosport John Peel: **The Underdogs**
Gravesend Red Lion: **Nightrider**
High Wycombe Nag's Head: **Brewers Droop**
Hull University: **The Undertones**
Ipswich Running Buck: **Gypp**
Leeds Fan Club: **The Bishops**
Leeds Fforde Green Hotel: **Here & Now / Danny & The Dressmakers**
Leeds Polytechnic: **The Members**
Leeds Viva Wine War: **Motley**
Liverpool Empire Theatre: **Thin Lizzy / The Vipers**
Liverpool Eric's: **The Passage / Fireplace / Joy Division**
London Brixton Canterbury Hotel: **The Heart Drops / Plague Of Heaven**
London Camden Brecknock: **Portraits**
London Camden Dingwalls: **The Specials**
London Camden Music Machine: **Brian James & The Brains**
London Canning Town Bridge House: **The Young Bucks**
London Clapham 101 Club: **Thief**
London Covent Garden Rock Garden: **The Magnets**
London Deptford Arms: **Stagefright**
London Deptford King's Head: **The Void / New Devices**
London Ealing Technical College: **The Troggs**
London Fulham Golden Lion: **Wildlife**
London Hammersmith Odeon: **J. Geils Band / Wilko Johnson's Solid Senders**
London Harrow Rd. Windsor Castle: **The Crooks / The Fixations**
London Islington Hope & Anchor: **Madness**
London Kennington The Cricketers: **Lacey's All-Stars**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Kensington Nashville: **Little Bob Story**
London Knightsbridge Pizza on the Park: **Martin Taylor & Ike Isaacs**
London Marquee Club: **Speed-O-Metors**
London Plumstead Green Man: **Stan's Blues Band**
London Soho Pizza Express: **Johnny M & The Midnite Express**
London St. Moritz Club: **Red Tape**
London Stoke Newington Pegasus: **Tennis Shoes**
London Strand King's College: **Sore Throat / China Street**
London W.10 Acklam Hall: **The Chords / The Purple Hearts / Back To Zero / The Mods**
Loughborough Town Hall: **Sten**
Maidenhead The Bell: **Brassburner**
Middlesbrough Tesside Polytechnic: **Fischer-Z**
Newcastle Odeon: **Child / Kick**
Norwich Boogie House: **The Fall**
Nottingham Hearty Good Fellow: **The Hormones**
Nottingham Imperial Hotel: **Lap Region**
Osgodley The Barn: **Mike Absalom**
Oxford Caribbean Club: **Split Screens**
Oxford New Theatre: **Neil Sedaka**
Port Talbot Troubador: **Violinski**
Portsmouth Guildhall: **James Last Orchestra**
Poynton Folk Centre: **Christina Eterman / The Hughes Bros.**
Rotherham Wath Folk Festival (for four days): **Tony Capstick / Jaws / Bob Chiswick / Brian Cookman / Cliff Taylor / Cosmotheka / Steve Fuller / English Tapestry and many more**
Sheffield Limit Club: **The Doll**
St. Helens Railway Hotel: **Mistress**
Sutton Red Lion: **Richard Digance**
Wolverhampton Lafayette: **The Dickies**
Wolverhampton Polytechnic: **Belt & Braces Band**
York University: **The Resistance**

Friday

Aberdeen University: **Alwoodley Jets**
Bath Art College: **Angletrax**
Belfast Harp Lounge: **The Mekons**
Birmingham Aston University: **Armpit Jug Band**
Birmingham Barbarella's: **Iggy Pop**
Birmingham Barrel Organ: **Bright Eyes**
Birmingham Elizabethan Days: **The Traitors**
Birmingham Lea Tavern: **Ocean Boulevard**
Birmingham Odeon: **Roxy Music**
Birmingham Railway Hotel: **Spitfire**
Birmingham (Small Heath) The Sydenham: **The Crack**
Bishops Stortford Triad Leisure Centre: **The Injections**
Blackpool Opera House: **Neil Sedaka**
Bournemouth Capone Club: **Cygnus**
Brighton Hanbury Arms: **The Parrots / Devil's Dykes**
Brighton Newhaven Boys Club: **Dirty Weekend**
Brighton Polytechnic: **The Dials**
Bristol Colston Hall: **Fairport Convention**
Bristol Stonehouse: **Richard Digance**
Cambridge Corn Exchange: **Magazine**
Cardiff Great Western Hotel: **Pete Morley**
Chester Smartyz: **Vesuvius**
Coventry Ryton Bridge: **Streetlite**
Cromer West Runton Pavilion: **XTC**
Dudley JB's Club: **Gotham City Swing Band**
Durham University: **Fischer-Z**
Edinburgh Crown Folk Club: **Saffron Summerfield**
Feltham Bison Club: **Matchbox**
Gosport John Peel: **Nightrider**
Guildford Royal Hotel: **The Vapors**
Hanley Odeon: **Child/Kick**
Hull The Block: **The Dickies**
Kettering Windmill Club: **The Bearshank Band**
Leeds University: **Pressure Shocks**
Leeds Viva Wine Bar: **Howard Ellis Band**
Liverpool Eric's: **Wayne County & The Electric Chairs**
Liverpool University: **The Pop Group**
London Acton Kings Head: **Paz**
London Barking Assembly Hall: **Jake Thackray/Jeremy Taylor**
London Camden Brecknock: **Fast Exit**
London Camden Dingwalls: **Soulyard/ Hot Water**
London Camden Dublin Castle: **ABC**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Canning Town Bridge House: **Blues Jam**
London Canning Town The Ironbridge: **The Afflicted**
London Chiswick John Bull: **Anniversary**
London Covent Garden Rock Garden: **The Cool Notes**
London Edgware Sparrow Hawk: **Adhesive Plaster**
London Fulham Greyhound: **Dog Watch**
London Hammersmith Odeon: **Rush**
London Harrow Rd Windsor Castle: **Agony Column / Hitmen**
London Hendon Middlesex Polytechnic: **Chris Rea**
London Kensington The Nashville: **Sore Throat**
London Manor Park Three Rabbits: **Jerry The Ferret**
London Marquee Club: **Little Bob Story**
London Mile End Queen Mary College: **Violinski**
London Notting Hill Old Swan: **Zilch**
London Paladium: **Don McLean**
London Plumstead Green Man: **The Monitors**
London Putney Star & Garter: **Greig & Nigel's Folk and Blues Night**
London Rainbow Theatre: **Dennis Brown**
London Soho Pizza Express: **Kathy Stobart Quintet**
London Stoke Newington Pegasus: **The Crooks / The Fixations**
London Tottenham All Saints College: **Writz**
London University Union: **Misty**
London Upstairs at Ronnie Scott's: **Limmie**
London Victoria The Venue: **Johnny Winter**
London Wandsworth Lord Westbury: **Stagefright**
London West Hampstead Railway Hotel: **The Purple Hearts / The Molesters / Speedballs**
Manchester The Factory: **The Members**
Manchester University: **Joe Ely Band**
Melton Mowbray Painted Lady: **The Leeson Brothers**
Middlesbrough Rock Garden: **E F Band**
Newport The Village: **The Doll**
Norwich Boogie House: **Gypp**
Norwich East Anglia University: **The Thought Police**
Nottingham Hearty Good Fellow: **Last Call**
Nottingham University: **The Bishops**
Oldhan Colliers Arms: **Direct Hits**
Portsmouth Guildhall: **The Spinners**
Rugby Emmalines: **Ricky Cool & The Icebergs**
Salisbury Teffont Black Horse: **Dave Berry & The Cruisers**
Scarborough Penthouse: **The Soft Boys**
Selkirk Town Hall: **The Motels**
Sheffield Limit Club: **The Invaders**
Sheffield Polytechic: **Rachel Sweet / Lew Lewis Reformer**
Sheffield University: **The Jam**
Slough Langley College: **John Otway Band**
Southampton Top Rank: **Mark Andrews & The Gents / Thieves Like Us**
Southport New Theatre: **John Miles / Bandit**
Treforest Wales Polytechnic: **Mike Absalom**
Uxbridge Brunel University: **Penetration**
Uxbridge Unit One: **Dilibrate Mistake / The Desks**
Warrington Padgate College: **Capital Letters**
Watford College Students Association: **Muscles**
Wolverhampton Lafayette: **The Undertones**
Worthing The Balmoral: **Disco Students**

Saturday

Ascott-under-Wychwood Folk Club: **Roaring Jelly**
Balsall Common Squires Country Club: **Ricky Cool & The Icebergs**
Bedford Tavistock Centre: **Quasar**
Belfast Harp Lounge: **The Mekons**
Bexhill De La Warr Pavilion: **Heathcliffe**
Birmingham Barbarella's: **Quartz**
Birmingham Mercat Cross: **Strider**
Birmingham Railway Hotel: **School Sports**
Birmingham (King's Heath) Hare & Hounds: **Neil Lewis**
Bishops Stortford Triad Lesiure Centre: **Minotaur**
Bournemouth Winter Gardens: **The Spinners**
Bracknell Bridge House: **El Seven**
Bradford University: **XTC**
Brighton The Alhambra: **The Tinsels**
Bristol Crown Cellar Bar: **The Wild Beasts**
Bristol Granary: **Writz**
Bury Elizabethan Suite: **Whitefire/The Reducers**
Cardiff Great Western Hotel: **Red Sharks/Network**
Carlisle Shumpers: **Sten**
Carshalton St. Helier Arms: **The Jets**
Cheltenham Plough Inn: **Warm Jets**
Chesterfield Brimington Tavern: **Vesuvius**
Colchester Essex University: **Iggy Pop**
Crawley White Knight: **The Little Jimmies**
Derby Lonsdale College: **The Jags**
Dudley J.B.'s Club: **Sore Throat**
Folkestone Leas Cliff Hall: **Violinski**
Glasgow University: **Supercharge**
Guildford Star Hotel: **Mark Andrews & The Gents**
Halifax Good Mood Club: **Fischer-Z**
Heathfield The Runt-in-Inn: **Shakedown**
Hornchurch The Bull: **The Vapors**
Hull Dorchester Theatre: **Child/Kick**
Hungerford Plume Hotel: **Nightrider**
Ilkley College: **Punishment Of Luxury**
Kings Langley Ovaltine Ballroom: **Matchbox**
Leeds Fforde Green Hotel: **The Doll**
Leeds Polytechnic: **Penetration**
Leeds University: **Magazine**
Leeds Viva Wine Bar: **Anniversary**
Leicester University: **John Otway Band**
Liverpool Eric's: **The Members**
London Camden Brecknock: **Tennis Shoes**
London Camden Dingwalls: **Jackie Lynton's Happy Days/The Tremors**
London Camden Music Machine: **Gonzalez**
London Canning Town Bridge House: **Ramrod**
London Covent Garden Rock Garden: **Rico**
London Fulham Greyhound: **Little Bob Story**
London Hammersmith Odeon: **Rush**
London Harrow Rd. Windsor Castle: **The News/Zero Zero**
London Islington Hope & Anchor: **The Special A.K.A.**
London Kensington The Nashville: **The Sports**
London New Barnet Duke of Lancaster: **Dog Watch**
London Plumstead Green Man: **The Mods / Squire**
London Rainbow Theatre: **Dennis Brown**
London Regents Park Cecil Sharp House: **Mick Ryan & Jon Burge**
London Soho Pizza Express: **Dave Sherpherd Quintet**
London Stoke Newington Pegasus: **Big Chief**
London Upstairs at Ronnie Scott's: **Limmie**
London Victoria The Venue: **Joe Ely Band**
London West Hampstead Railway Hotel: **Immigrant/The Hot Dogs**
Manchester Apollo Theatre: **Neil Sedaka**
Manchester Polytechnic: **Bruford**
Manchester The Factory: **The Undertones**
Manchester University: **The Pop Group**
Martlewy Cross Hands: **Capital Letters**
Melton Mowbray Painted Lady: **Jed Ford**
Morecambe Central Bar: **Wayne Fontana & The Mindbenders**
Norwich Boogie House: **E.F. Band**
Norwich East Anglia University: **Rachel Sweet/Lew Lewis Reformer**
Nottingham Hearty Good Fellow: **Outward Band**
Nottingham Playhouse Theatre: **Fairport Convention**
Nottingham Sandpiper: **Wayne County & The Electric Chairs**
Nottingham University: **Here & Now-/Dangerous Girls/Horrible Nurds**
Oxford The Wheatsheaf: **The Dials**
Port Talbot Troubadour: **The Dickies**
Reading University: **Chris Rea**
Retford Porterhouse: **Liar/Alwoodley Jets**
Rotherham Thrybergh: **Strange Days**
Sheffield University: **The Jam**
Sleaford Black Bull: **5 A.M.**

CONTINUES OVER . . .

MORE GIG GUIDE

Southend Technical College: **The Bishops**
Sunderland Empire Theatre: **John Miles-/Bandit**
Swansea University: **Pressure Shocks**
Truro Punchbowl & Ladle Inn: **Lip Service**
Wishaw Crown Hotel (lunchtime): **The Pests**
Wolverhampton Polytechnic: **The Angelic Upstarts**
Worthing The Downview: **Disco Students**

Sunday

Birmingham Mayfair Suite: **Child/Kick**
Birmingham National Exhibition Centre: **Mike Oldfield**
Birmingham Railway Hotel: **Prima Donna**
Birmingham Shirley Red Lion: **The Crack**
Bishops Stortford Triad Leisure Centre: **Tracks (lunchtime)/Exit (evening)**
Blackburn King George's Hall: **Fairport Convention**
Bournemouth Village Bowl: **Light Of The World**
Brighton Alhambra: **The Piranhas**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Cardiff Great Western Hotel: **Icon Jazz Band**
Chatham Central Hall: **The Spinners**
Corby Shafts: **Strange Days**
Coventry Burnt Post Club: **Richard Digance**
Croydon Greyhound: **Matchbox**
Dumfries Stagecoach: **The Members**
Farncombe Three Lions: **Mark Andrews & The Gents**
Glasgow Apollo Centre: **Neil Sedaka**
Guildford Civic Hall: **John Otway Band**
Guildford King's Head: **Disco Students**
Hanley Victoria Hall: **John Miles/Bandit**
Hatfield Polytechnic: **Mike Absalom**
Hemel Hempstead Pavilion: **Iggy Pop**
High Wycombe Town Hall: **XTC/The Ladykillers**
Huddersfield Amsterdam Bar: **Dave Berry & The Cruisers**
Ilford The Cranbrook: **Raised On Robbery**
Jacksdale Grey Topper: **Quartz**
Leeds Fforde Green Hotel: **E.F. Band**
Leeds Viva Wine Bar: **Tragician**
Leicester Polytechnic: **The Dole**
Liverpool Empire Theatre: **Magazine**
London Acton Kings Head: **Paz**
London Battersea Nags Head: **Jugular Vein**
London Camden Brecknock: **Sucker**
London Camden Dingwalls: **The Inmates**
London Canning Town Bridge House: **Remus Down Boulevard**
London Charing Cross Duke of Buckingham: **The Invisibles (for four days)**
London Covent Garden Rock Garden: **Gentry**
London Finchley Torrington: **Eric Bell Band**
London Fulham Golden Lion: **Little Acre**
London Fulham Greyhound: **Little Bob Story**
London Hammersmith Odeon: **Rush**
London Harrow Rd. Windsor Castle: **The Scooters**
London Kensington The Nashville: **Chris Rae**
London Leytonstone Red Lion: **The Afflicted**
London Marquee Club: **The Jags**
London Oxford Street 100 Club: **Cousin Joe from New Orleans**
London Peckham Montpelier (lunchtime): **Blue Moon**
London Plumstead Green Man: **White Line**
London S.E.1 Duke of Clarence (lunchtime): **Belt & Braces Band**
London Soho Pizza Express: **Lennie Felix**
London Stoke Newington Pegasus: **The Blues Band**
London Strand Lyceum: **U.K. Subs/Wayne County & The Electric Chairs/Spizz Energi**
London Victoria The Venue: **Johnny Winter**
Macclesfield Bears Head: **Anniversary**
Manchester Apollo Theatre: **Roxy Music**
Middlesbrough Rock Garden: **The Bishops**
Newcastle City Hall: **The Jam**
Newcastle Haggerston Castle: **American Echoes**
Newquay Central Hotel: **The Winners**
Nottingham Hearty Good Fellow: **Medium Medium**
Plymouth Breakwater Inn: **Lip Service**
Poole Arts Centre: **Violinski**
Portsmouth Portsea Rotary Club: **The Comic Code/Attic**
Poynton Folk Centre: **Nic Jones/Gentleman Soldier**
Reading Target Club: **Zilch**
Rotherham Wath & West Melton Club: **Strange Days**
Salford Willows Variety Club: **Gonzalez**
Sheffield Top Rank: **Penetration**
Stirling Terraces Hotel: **Saffron Summerfield**
Stratford-on-Avon Shakespear Theatre: **Max Boyce/Telephone Bill & The Smooth Operators**
Uxbridge Brunel University: **Here & Now/The Astronaughts/Cardiac Arrest**
Walsall Dirty Duck (lunchtime): **The Amazing Dark Horse**
Watford Bailey's: **Edwin Starr**
Wolverhampton Civic Hall: **Showaddywaddy**

Monday

Ainsdale Tiffany's: **Mistress**
Bexhill De La Warr Pavilion: **National Youth Jazz Orchestra**
Birmingham Barbarella's: **Jaln Band**
Birmingham Barrel Organ: **Freebird**
Birmingham Digbeth Civic Hall: **Mekons/Mosiah/Au Pairs**
Birmingham Odeon: **Neil Sedaka**
Birmingham Railway Hotel: **Video**
Bishops Stortford Triad Leisure Centre: **Newtown Neurotics/The Teenbeats/Spelling Mistakes/The Epeleptics / The Arabs**
Boston Folk Club: **Nic Jones**
Bristol Crockers: **Lip Service (for three days)**
Bristol Locarno: **Child/Kick**
Bristol Stonehouse: **Blue Movies**
Cardiff University: **Iggy Pop**
Chester Smartyz: **Fischer-Z**
Cleethorpes Winter Gardens: **The Bishops**
Colchester Woods Centre: **Matchbox**
Corby Festival Hall: **Max Boyce/Telephone Bill & The Smooth Operators**
Cromer West Runton Pavilion: **John Otway Band**
Edinburgh Odeon: **Dennis Brown**
Edinburgh Tiffany's: **The Members**
Exeter Routes: **The Dickies**
Guildford Star Hotel: **The Little Jimmies**
Huddersfield Amsterdam Bar: **Dave Berry & The Cruisers**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Keltie Oakfield Hotel: **The Motels**
Kingston Noise Factory: **The Specials/Ack Ack**
Leeds Meanwood Community Centre: **Agony Column**
Leeds Royal Park Hotel: **Fumin**
Leeds Viva Wine Bar: **Red Eye**
Liverpool The Crown: **The Clerks**
London Camden Brecknock: **Urchin**
London Camden Music Machine: **The Purple Hearts/The Scooters/The Chords/Back To Zero**
London Canning Town Bridge House: **Secret Affair**
London Covent Garden Rock Garden: **Neo**
London Fulham Golden Lion: **Bob Kerr's Whoopee Band**
London Hammersmith Odeon: **Rush**
London Kensington The Nashville: **The Doll**
London Leicester-Square Empire Ballroom: **The Pop Group/Matumbi/The Good Missionaries**
London Marquee Club: **Punishment Of Luxury**
London N4 The Stapleton: **The O.K. Band**
London Putney Star & Garter: **Penny Royal**
London Southgate Royalty: **All-day Soul Disco**
London Stoke Newington Pegasus: **Glass / The Leopards**
London Tooting The Castle: **Stagefright**
London Victoria The Venue: **The Detroit Emeralds**
London West Hampstead Moonlight Club: **Little Bob Story/Cyanide**
Manchester Apollo Theatre: **Roxy Music**
Manchester Ashton Tameside Theatre: **Fairport Convention**
Manchester Belle Vue King's Hall: **Mike Oldfield**
Manchester Golden Garter: **The Stylistics (for a week)**
Manchester University: **Chris Rea**
Newcastle The Cooperage: **Sabrejets**
Newcastle Robbie's: **Sten**
Norwich Boogie House: **The Invaders**
Nottingham Hearty Good Fellows: **The Party**
Nottingham Imperial Hotel: **Gwaihir**
Nuneaton 77 Club: **Here & Now**
Peterborough Wirrina Stadium: **Gonzalez**
Southend Minerva: **Flying Saucers**
Stockport Ray's Place: **Capers**
Walsall Town Hall: **Rachel Sweet/Lew Lewis Reformer**

THE DICKIES tour opens — better late than never!

Tuesday

Bath Tiffany's: **Whitewing**
Birmingham Barbarella's: **Sore Throat**
Birmingham Fighting Cocks: **Brujo**
Birmingham Mercat Cross: **Killer**
Birmingham Railway Hotel: **Speed Limit**
Bishops Stortford Triad Leisure Centre: **E.F. Band**
Blackburn Bamps: **Sten**
Bradford Metro Inn: **2 TV**
Brighton Richmond Hotel: **The Numbers / The Dodgems**
Brighton Top Rank: **XTC**
Bristol Locarno: **Iggy Pop**
Cambridge Portland Arms: **Hopo**
Cardiff Sophia Gardens: **Child / Kick**
Coventry Tiffany's: **The Undertones**
Croydon Fairfield Hall: **Victor Borge**
Duffield Stitchers Club: **Armpit Jug Band**
Glasgow Apollo Centre: **Roxy Music**
Halifax Continental Bar: **Dave Berry & The Cruisers**
High Wycombe Bucks College of Education: **Here & Now / Astronaughts / Vince Pie & The Crumbs / The Funboy Five**
Huddersfield Polytechnic: **The Soft Boys**
Hull New Theatre: **Fairport Convention**
Leeds Fan Club: **John Otway Band**
Liverpool Empire Theatre: **Neil Sedaka**
London Camden Brecknock: **Scarecrow**

THE DOLL are on the road with their new line-up

London Camden Dingwalls: **Tjens Couter**
London Canning Town Bridge House: **Japanese Toy**
London Covent Garden Rock Garden: **The Method**
London Fulham Golden Lion: **The Books**
London Fulham Greyhound: **The Special A.K.A.**
London Harrow Rd. Windsor Castle: **Dog Watch**
London N.4 The Stapleton: **Brett Marvin & The Thunderbolts**
London Palladium: **Anthony Newley / Juliet Prowse (until Saturday)**
London Soho Pizza Express: **Digby Fairweather Quartet**
London Stoke Newington Pegasus: **Bobby Henry / Belt & Braces Band**
London Tooting The Fountain: **Stagefright**
London Upstairs at Ronnie Scott's: **Spare Parts**
London Victoria The Venue: **Bruford**
London West Hampstead Moonlight Club: **The Physicals / The Stickers**
London Woolwich Tramshed: **Neon**
Malvern Winter Gardens: **Max Boyce / Telephone Bill & The Smooth Operators**
Manchester Band on the Wall: **Stretford Squares / The Knives / Units**
Nottingham Trent Polytechnic: **Agony Column**
Plymouth Woods Centre: **The Dickies**
Reading Target Club: **Thieves Like Us**
Reading University: **Punishment Of Luxury**
Salford University: **The Jam**
Sheffield Limit Club: **The Bishops**
Sheffield Top Rank: **Dennis Brown**
Southend Talk Of The South: **Gonzalez**
St Albans Horn of Plenty: **The O.K. Band**
Walsall Dirty Duck: **The Amazing Dark Horse**

Wednesday

Aberdeen Music Hall: **The Fall**
Airdrie Tavern Hotel: **Saffron Summerfield**
Birmingham Barrel Organ: **Brujo**
Birmingham Railway Hotel: **Rainmaker**
Birmingham (Yardley) Bulls Head: **Roses**
Bishops Stortford Triad Leisure Centre: **Analog System**
Blackpool Norbreck Castle: **Mistress**
Bridlington Spa Hall: **Neil Sedaka**
Brighton Alhambra: **Fan Club**
Brighton Sussex University: **Iggy Pop**
Bristol Snuffy's: **Gerry & The Pacemakers (for four days)**
Carshalton St. Helier Arms: **The Shades**
Cheltenham Plough Inn: **Roadsters**
Coventry Theatre: **Rush**
Glasgow Apollo Centre: **Roxy Music**
Halifax Continental Bar: **Dave Berry & The Cruisers**
Hanley Polytechnic: **The Members**
High Wycombe Bucks College: **Mike Absalom**
Keele University: **XTC**
Leeds University: **Leon Rosselson/Roy Bailey/Isabel & Angel Parra**
London Barnet Middlesex Polytechnic: **Stinky Winkles**
London Camden BrecknocK: **The Young Bucks**
London Camden Coal Bin: **The Purple Hearts**
London Camden Dingwalls: **Pressure Shocks**
London Camden Music Machine: **Neon**
London Canning Town Bridge House: **Sue van Drunick**
London Covent Garden Rock Garden: **Lee Kosmin/Soulyard**
London Fulham Golden Lion: **Mainland**
London Fulham Greyhound: **Warm Jets**
London Hammersmith Odeon: **Ted Nugent/Girls School**
London Harrow Rd. Windsor Castle: **The Millionaires**
London Islington Hope & Anchor: **Fischer-Z**
London Knightsbridge The Grove: **Free Beer**
London Marquee Club: **The Carpettes**
London Paddington Western Counties: **Zilch**
London Peckham Montpelier: **Blue Moon**
London Putney Star & Garter: **Dana Simmonds & Greig's Folk and Blues Showcase**
London Rainbow Theatre: **Penetration**
London Soho Pizza Express: **Roland Hanna**
London Southall White Hart: **Matchbox**
London Stoke Newington Pegasus: **Mark Andrews & The Gents/Scandal**
London Victoria The Venue: **Steve Forbert**
London Wembley Arena: **Status Quo**
London West Hampstead Moonlight Club: **Prag Vec/The Veins**
London Wimbledon F.C. Nelson's Club: **Red Beans & Rice**
Loughborough Town Hall: **Rachel Sweet / Lew Lewis Reformer**
Malvern Winter Gardens: **Max Boyce/Telephone Bill & The Smooth Operators**
Manchester Apollo Theatre: **Dennis Brown**
Manchester Bowden Vale Club: **The Reducers**
Newport Stowaway Club: **The Dickies**
Norwich Boogie House: **Here & Now/The Robbrothers Band**
Nottingham Hearty Good Fellow: **Gwaihir**
Nottingham Imperial Hotel: **Some Chicken**
Oxford New Theatre: **Child/Kick**
Rayleigh Crocs: **Wayne County & The Electric Chairs**
Reading University: **The Soft Boys**
Sheffield Polytechnic: **John Otway Band**
South Woodford Railway Bell: **Original East Side Stompers**
Southampton University: **Fairport Convention**
St. Albans Horn of Plenty: **The Afflicted**
Uxbridge Brunel University: **Bruford**
Worthing The Balmoral: **Shakedown**
York Oval Ball: **Flying Saucers**
York The Revolution: **Sore Throat**

COMPILED BY DEREK JOHNSON

LANDSCAPE
AT THE MUSIC MACHINE
CAMDEN HIGH STREET
LONDON N.W.1
WEDS. 16 MAY
ENQUIRES 699 8787

DESTROYER
SPRING OFFENSIVE
Sat MAY 12 The BRECKNOCK
Sun MAY 13 The OLD SWAN W8
Fri MAY 25 The TRIAD b/stort
Sun MAY 27 DUKE of LANCASTER
Thu JUNE 7 The BRECKNOCK
Sat JUNE 23 The TRIAD b/stort
Wed JUNE 27 CORN DOLLY Oxfd
IF YOU LIKE ROCK
SEE THEM!!!

SQUIRE
May 5th GREEN MAN, PLUMPSTEAD (+ The Mods)
May 9th COAL BIN, DUBLIN CASTLE CAMDEN TOWN (+ Purple Hearts)
May 13th (at Mid-Day) WOODEN BRIDGE GUILDFORD
June 1st SCRATCHERS, THREE LIONS FARNCOMBE
MAXIMUM MOD MUSIC

TICKETS . . TICKETS . . TICKETS
AVAILABLE FOR LONDON CONCERTS OF THE FOLLOWING
May 4/7 RUSH
May 4/5 DENNIS BROWN
May 4 DON McLEAN
May 4 JOHNNY WINTER
May 6 U.K. SUBS & ELECTRIC CHAIRS
May 7 POP GROUP
May 9 TED NUGENT
May 9 PENETRATION
May 10 THE JAM
May 11 RENAISSANCE
May 11 THE CHIEFTAINS
May 11/12 STATUS QUO
May 12 JOHN OTWAY
May 13 IGGY POP
May 14 KATE BUSH
May 16 JOSE FELICIANO
May 19 STYLISTICS
May 20 THE UNDERTONES
May 21/27 THE TUBES
May 20 SHADOWS
May 14/26 CLIFF RICHARD
May 20 SCORPIONS
May 24 SKY
May 27 GANG OF FOUR
May 28 MARY O'HARA
May 28/29 JUDAS PRIEST
June 2 HI-TENSION
June 5 DR. FEELGOOD
June 9 NO DICE
June 10 THE SKIDS
June 13 MANFRED MANN
June 17 THE CURE
June 21 DIRE STRAITS
June 23/24 THIRD WORLD
June 28/29 VAN HALEN
For further info send s.a.e. to
LONDON THEATRE BOOKINGS
96 SHAFTESBURY AVENUE, W.1.
General Enquiries: 01-439 3371
Telephone Credit Card Bookings: 01-240 0681

The Gentry
ROCK GARDEN
SUN. MAY 6th

THE MEMBERS
OUTLAW CONCERTS PRESENT
THE MEMBERS
Guildford Civic Hall
Sun. 13th May
IN ADVANCE–£1.75
ON DOOR–£2.00
Locarno Bristol
Tues. 15th May
IN ADVANCE–£1.75
ON DOOR–£2.00

Albany Empire, Creek Road, Deptford, S.E.8
CUDDLY TOYS
+ SWELL MAPS
+ SUCCESS STORY
Wednesday May 9th 8pm-12 midnight
Bar
Admission £1.25
For Cuddly Toys bookings call 01.450 6651

LIVE PAGE

ART FAILURE
IN BRITAIN

THINGS YOUR MOTHER NEVER TOLD YOU

AT THE LYCEUM

MAY 6

STRAIGHT MUSIC PRESENTS

TED NUGENT

HAMMERSMITH ODEON
QUEEN CAROLINE ST. W6

WED. 9th MAY at 6·30 & 9·00

TICKETS £4·00, £3·00, £2·00 (inc VAT) IN ADVANCE THEATRE BOX OFFICE. TEL: 748 4081, LONDON THEATRE BOOKINGS. SHAFTESBURY AVE.. TEL: 439 3371, PREMIER BOX OFFICE, TEL: 240 2245, USUAL AGENTS OR ON NIGHT

Club Lafayette
Wolverhampton 26285

MAY DATES
Thursday 3rd
DICKIES
Doors open 7 till 2.

Friday 4th
UNDERTONES

Friday 11th
MEMBERS

Thursday 17th
VIOLINSKI

Friday 18th
LEYTON BUZZARDS

Friday 25th
SKIDS

Doors open 9 till 2 except where stated.

THE VILLAGE
THE SQUARE, NEWPORT
TEL. 811949

MAY
Friday 4th
THE DOLL
Friday 11th
UNDERTONES
Friday 18th
CURE
Friday 25th
LEYTON BUZZARDS
JUNE
Friday 1st
RACING CARS
Friday 8th
LURKERS
Friday 15th
SNIFF AND THE TEARS
Friday 22nd
RECORDS
Friday 29th
LATE SHOW
Doors open 10 till 2.

TOP RANK SUITE BRIGHTON

BRIGHTON ROCK PRESENT

The Only Ones

Friday 4th May 8pm

TICKETS £1·60 IN ADVANCE FROM BOX OFFICE & USUAL AGENTS

BIG CHIEF
(Featuring Dick Heckstall-Smith)

Every Thursday at the
New Merlin's Cave
Margery Street, W.C.1.
Doors open 8.30 pm

DUBLIN CASTLE
THE COAL BIN

CAMDEN TOWN

Wednesday May 9th £1.00
PURPLE HEARTS
+ STAY PRESSED

Wednesday May 16th £1.00
LEW LEWIS
+ THE CANNIBALS

STRAIGHT MUSIC PRESENTS

THE UNDERTONES

LEW LEWIS REFORMER
THE CHORDS

LYCEUM
STRAND, WC2

SUNDAY 20th MAY at 7·30

TICKETS £2·50 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245 OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

STRAIGHT MUSIC PRESENTS

PENETRATION

WITH GUESTS

RADIO STARS

COWBOYS INTERNATIONAL

RAINBOW THEATRE
232 SEVEN SISTERS ROAD, N.7

WEDNESDAY 9th MAY at 7·30

TICKETS £2·50, £2·00, £1·50 (INC. VAT) ADVANCE THEATRE BOX OFFICE 263 3148 9, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., 439 3371, PREMIER BOX OFFICE, 240 2245, USUAL AGENTS OR ON NIGHT

THE **Venue**
160 VICTORIA ST, SW1
(opp Victoria Tube station)
01-834 5500

Doors open 6pm

Thursday May 3rd 8.30 £7.50
Virgin/Time Out Election Night Special
featuring
TONY ASHTON BAND
39 STEPS
T.C.O.J.
(Guest appearance by **NEIL INNES**)
Buffet dinner included
CHRIS REA
will not now be appearing
He will now appear on May 14th

Friday May 4th & Sunday May 6th 9.00 £5.00
JOHNNY WINTER

Saturday May 5th 9.00 £3.00
JOE ELY

Monday May 7th 8.30 & 12.00 £3.00
DETROIT EMERALDS

Tuesday May 8th 9.00 £3.00
BRUFORD

Wednesday May 9th 9.00 £3.00
STEVE FORBERT

Thursday May 10th 9.00 £3.00
MIKE CHAPMAN

Friday May 11th 9.00 £3.00
CHARLES MULLEN

Saturday May 12th 9.00 £3.00
COUSIN JOE
+ Rocket 88
featuring Charlie Watts, Dick Morrissey, Alexis Korner, Ian Stewart, Colin Smith, George Green, John Pickard, Dave Markee, Bob Hall.

AGONY COLUMN

New single out Now on reversible Vinyl — (I Had It) ALL WORKED OUT
c/w GOOD GRIEF — available on TYGER LABEL TYG.2

ON TOUR

May 2nd LONDON - Rock Garden
7th LEEDS - Meanwood Community Centre
8th NOTTINGHAM - Trent Polytechnic
9th LEEDS University
10th COLNE - Union Hotel
11th HALIFAX - Good Mood Club
12th NEWCASTLE University
16th LEEDS - Marquis of Granby
17th GOOLE - Station Hotel
19th BRADFORD - Margaret McMillan College
20th BINGLEY - Arts Centre
28th LEEDS - Royal Park
30th EDINBURGH - Heriot Watt University

June 7th NEWCASTLE - The Cooperage
9th LEEDS - Royal Park
10th HULL - Humberside Theatre
16th LEEDS - Meanwood Hotel

The JAGS

TOUR DATES

MAY 4th **STAFFORD** NORTH STAFFS POLY ▾ 5th **DERBY** LONGSDALE COLLEGE ▾ 6TH **LONDON** MARQUEE
10th **SHEFFIELD** NORTHERN GENERAL CLUB ▾ 11th **SHEFFIELD** LIMIT CLUB ▾ 12th **MANCHESTER** UNIVERSITY
13th **LONDON** MARQUEE ▾ 16th **SOUTHAMPTON** UNIVERSITY ▾ 17th **LONDON** GOLDEN LION
18th **LONDON** CITY OF LONDON POLY ▾ 19th **LONDON** WESTFIELD COLLEGE ▾ 20th **LONDON** MARQUEE
25th **KIRKLEVINGTON** COUNTRY CLUB ▾ 26th **BIRMINGHAM** (To be confirmed) ▾ 27th **LONDON** MARQUEE
30th **LONDON** ROCK GARDEN ▾ 31st **BIRKENHEAD** GALLERY ▾ JUNE 1st **LEEDS** FFORDE GREEN
2nd **HALIFAX** GOODMOOD CLUB ▾ 3rd **BRIDGEND** DRONES ▾ 5th **SHEFFIELD** TOTLEY COLLEGE
6th **AYR** PAVILION ▾ 7th **DUNDEE** UNIVERSITY ▾ 8th **ABERDEEN** UNIVERSITY ▾ 9th **GLASGOW** (To be confirmed)
12th **LONDON** MUSIC MACHINE ▾ 13th **YORK** POP CLUB 14th **NEWCASTLE** UNIVERSITY
15th **DUDLEY** J.B.'s ▾ 16th **NOTTINGHAM** UNIVERSITY ▾ 17th **UXBRIDGE** BRUNEL UNIVERSITY
18th **OXFORD** CORN DOLLY ▾ 20th **WIMBLEDON** NELSONS CLUB ▾ 21st **LONDON** NASHVILLE
22nd **LIVERPOOL** POLY ▾ 23rd **RETFORD** PORTERHOUSE ▾ 24th **JACKSDALE** GREY TOPPER
29th **SCARBOROUGH** PENTHOUSE ▾ 27th **BRADFORD** UNIVERSITY

HOPE & ANCHOR
UPPER STREET
ISLINGTON, N.1

Thursday April 3rd 75p MADNESS	Monday May 7th 60p THE FAVOURITES
Friday May 4th £1.00 LOCAL OPERATOR	Tuesday May 8th free adm HELICOPTERS
Saturday May 5th £1.00 THE SPECIALS	Wednesday May 9th 75p FISCHER Z
Sunday May 6th 75p THE SOFTIES	Thursday May 10th 75p PIRHANAS

STRAIGHT MUSIC PRESENTS
IGGY POP
TRADITION
THE ZONES
LYCEUM
STRAND, WC2
SUNDAY 13th MAY at 7·30
TICKETS £3·00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245, OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

STRAIGHT MUSIC PRESENTS
SCORPIONS
HAMMERSMITH ODEON
QUEEN CAROLINE ST. W6
SUNDAY 20th MAY at 7·30
TICKETS £2·50, £2·00, £1·50 (inc VAT) IN ADVANCE THEATRE BOX OFFICE, TEL: 748 4081, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371, PREMIER BOX OFFICE, TEL: 240 2245, USUAL AGENTS OR ON NIGHT

BRUNEL UNIVERSITY S.U.
Kingston Lane, Uxbridge, Middlesex. Tel. Uxbridge (89) 39125
Friday May 4th
PENETRATION
+support
Tickets £1.10 in advance, £1.30 on the door
Sunday May 6th
BILL BRUFORD BAND
+ support
Tickets £1.10 in advance, £1.30 on the door
Friday May 11th
RACHEL SWEET
+ support
Tickets £1.10 in advance
Tickets availabe from Social Secretary or Hardpress Records, High Street, Uxbridge, Middlesex. Nearest Tube: Uxbridge.

dog watch
Friday May 4th
FULHAM
Greyhound
Saturday May 5th
NEW BARNET
Duke of Lancaster
Sunday May 6th
EAST HAM
Ruskin Arms
Tuesday May 8th
HARROW ROAD
Windsor Castle
Band Enquiries
Sound Scene Agency
01-261 9741/9774

DUKE OF LANCASTER
Approach Road, NEW BARNET (beside BR New Barnet)
Thursday May 3rd
FRAGILE
Friday May 4th
BACKLASH
Saturday May 5th
DOG WATCH
Sunday May 6th
GENERAL NUISANCE
Tuesday May 8th
EL SYD

LOCAL OPERATOR
at the
HOPE & ANCHOR
FRIDAY MAY 4th at 10 pm.
Admission £1.00

STRAIGHT MUSIC PRESENTS
Rush
WITH GUESTS
MAX WEBSTER
HAMMERSMITH ODEON
QUEEN CAROLINE ST. W6
FRI 4th THRU MON 7th MAY at 7·30
TICKETS AVAILABLE FROM LONDON THEATRE BOOKINGS, 196 SHAFTESBURY AVE., LONDON W1. TEL: 439 3371

01-261 6153
LIVE
PAGE

words words (Barry Clarke) words words words words words words words words words words words words
QUEENSWAY (Civic) HALL, DUNSTABLE
Thursday May 10th at 8pm
by arrangement with Derek Block
RALPH McTELL
+ BOB FOX & STU LOCKLEY
Bar Food
Tickets £2.00, £2.25, £2.50 from Queensway Box *Office or available on door. Cheques & P.O.'s payable to South Beds Council*
Sun. May 27th: NO DICE

CITY HALL, ST. ALBANS
Saturday May 19th at 8pm
VIOLINSKI
+ SPECIAL Guests
All tickets £1.80
Monday May 28th at 8pm
SQUEEZE
+ THE BRAINS
Tickets £1.60 in advance, £1.80 on door.
All tickets available from Box Office, 37 Chequer Street, St. ALbans. Tel. 64511.
words words words words words words words words words words words words words words words

Scotland's Major Loch Lomond Rock Festival Rock Festival
26th and 27th May 1979
CAMERON BEAR PARK, Alexandria, Dunbartonshire.

Saturday 26th.
THE STRANGLERS
SPECIAL GUESTS Dr. Feelgood
THIRD WORLD

Sunday 27th.
BOOMTOWN RATS
AVERAGE WHITE BAND
Fairport Convention
Dave Edmunds Rock Pile with Nick Lowe
VIOLINSKI

MORE ARTISTES TO BE ANNOUNCED FOR EACH CONCERT

Tickets: Weekend-£9 (in advance) Day Tickets-£5.50 (in advance)
Camping · Car/Coach Parking Facilities available.

Postal Ticket Applications MUST be accompanied by POSTAL ORDERS ONLY Plus S.A.E. to: Festival Box Office, SCOTTISH MUSIC FESTIVALS, Cameron Bear Park, Alexandria, Dunbartonshire G83 8QZ. Tickets also available from the following agents (and are subject to 20p EXTRA Booking Fee)

Barracuda Agency	LONDON	Impulse Records	EAST KILBRIDE	Cathie McCabe's	DUNDEE
New Theatre	OXFORD	Usher Hall	EDINBURGH	Pink Panther Records	CARLISLE
Apollo Theatre	GLASGOW	The Other Record Shop	ABERDEEN	Apollo Theatre	MANCHESTER

Booking Form
please send me:—
☐ tickets for Sat 26th May
☐ tickets for Sun 27th May
☐ Weekend tickets
I enclose P.O. No ________
Name ________
Address ________

Festival Box Office, Scottish Music Festivals, Cameron Bear Park, Alexandria, Dunbartonshire G83 8QZ.

ON THE TOWN

IGGY: Chairman of the bored. Pic PENNIE SMITH

Seduced by a gargoyle

Iggy Pop

Music Machine

The intro is weighty, sort of mournful and menacing; the stage is bright and tight and there's no focal point. Iggy Pop's musicians ease into professional performance, dramatically creating the spaces and signals that suck the audience in, softly pulling . . . pulling . . . pulling.

As the music swings and slips, Iggy appears stage left; a newly lit cigarette droops from his dry lips, his eyes smile in control, he impassively strolls across the stage past his workmen, moves his body in warning and disappears.

This is showmanship; this is getting everything ready. Because Iggy Pop is about to perform with lusty intensity some dazzling choreography, dominate the stage as the sensual misshapen gargoyle, be sublime and repellent and always in control. He is to sing songs of confession, submission and narcissism that should incite and torment those who want or need something more than just a noise to sweat and shake to.

Iggy Pop is to confirm that he is the GREATEST rock 'n'roll hero.

The anxiety and intolerance of the obsessional Iggy is now so disciplined that his performance — in the past always some kind of enriching, exciting exorcism — is now a compulsive, urgent rite of assertion and ego with no excess or freak embellishment. Iggy Pop now embodies rejection and addiction, confusion and control, freedom and decision (of course); this embodiment is not *new*, but it sure as hell ain't never been so composed, so direct, so CLEAR.

He is the classic rock'n'roll ontologist, with only Devoto near by. His stance is dignified, stimulating and alerting . . . and *valid*.

Iggy is not dressed flash, butch or daftly. The leathery, oddly contoured upper torso is quickly bared, a blue satin band is wrapped around his waist, his trousers are Moss Bros, his shoes Talk Of The Town patent leather. Throughout the set he moves his body this way and that. His body swells and shrinks, drops on the floor, crouches, springs, adores itself. His eyes and face detail and exaggerate all the intricacies of each song, at the same time soaking up the audience's response; being disgusted or amused.

He never stops seducing; a grotesque and greedy attempt to control totally the environment. He implores the audience or ignores them; but he *never* lets them go.

His sense of humour and drama is as acute and as striking as his desires and present egoism. The projection is coldly penetrating, the music vividly pulsating.

The Iggy Show is multi-dimensioned; it is possible to revel in just one dimension, say the ferocity and concentration of the music, and be absolutely fulfilled. But there's also the cabaret, the vision, the turmoil, the idiot, the thinker.The show is an all embracing blend of methods of assault; some insubstantial, some mighty. And because of the strength of the assault, the persistent exertion, it cannot be doubted that Iggy Pop transcends the limitations of the occasion ALWAYS.

I didn't notice specific expertise on the part of the Pop group, but I felt that everything was in the right place. The sturdy blocks of noise rammed out were severe but flexible, with nothing detracting from Iggy's central domination.

It was a short but invigorating set, a straight serviceable mix of distilled classics — 'Shake Appeal', 'Dirt', 'Search And Destroy', 'I Wanna Be Your Dog'. But they lacked potency and articulation next to the lush attack of 'New Values' songs like 'The Endless Sea', 'Billy Is A Runaway', 'Girls', 'Five Foot One', 'I'm Bored' and the title track; numbers that detail Iggy's escape from tedium and absurdity through absolute narcissism.

With the new LP, Iggy Pop has shown that a masterpiece need not be innovatory. This precept extended into this live show which was so much more than a pop concert. At times he was condescending, but mostly it was high-pressure rock with a large, thrusting vocabulary and no sign of sloppiness.

Iggy Pop has it all sorted out for now and his is a passionate quest: to be the ultimate solipsist? And along the way — to stillness *not* cabaret — his rhapsodic narcissism, skilful satire and erotic superiority is vital and majestic.

'I'm Bored' was the second encore. Iggy smugly scanned the servile audience, his face amused and strange as though being with others was a rare indication that he actually has some sort of traditional existence. Then he edged off the stage as the music slackened, repeated another empty and relaxed *'I'm bored'* and dropped the microphone onto the floor.

This man is nauseated! Who can deny his genius? These are exciting times. I'm going to get something to eat.

Paul Morley

The Members The Mekons The Inmates

Lyceum

An evening of current r'n'r practice . . . live.

The space in which the evening took root was the Lyceum, an aircraft hanger with gargoyles. It 'began' with The Inmates (they're imprisoned), cruised with The Mekons (they're 'quirky') and stopped with The Members (they've got 'balls' and *by God* you're gonna know about it).

My job was to observe, collect and correlate all facts contained within the evening. Have fun with them: that's an order.

The Inmates are what we're supposed to believe 'traditional' r'n'r is 'all about' . . . but such a claim is like saying that all black people are 'funky' or that all women are 'only good for one thing'. The Inmates play r'n'r'n'b like it's a bungalow and the argument is that they do nothing new but they do it well.

Ah, now I see . . . they're plumbers!

A well-oiled lack of purpose and momentum was sustained by The Mekons; another group trapped within their own makings.

The Mekons originally set out to be 'purposefully' shambolic. Having perfected this project they now have nowhere left to go but together, and the 'primitivism' gets increasingly studied. (The male Mekon in a yellow jumper stage left has perfected himself a pseudo-Pursey persona, utterly 'naive' and inhumanly 'chirpy', which must have taken up most of his three years at art school. I do hope he got the degree.)

The Mekons closed their set by bringing on a token Working-Class Youth to 'perform' with them. If this device was meant to obviate their distance from WCY it undoubtedly succeeded.

The Members probably fulfil all mekon-class criteria for working-class 'individuality', but more especially the one which requires constant references to self-abuse and to slot machines (women).

'Extrovert' lead singer Nicky Tesco dedicated one song to reggae group Misty who were badly Britishpoliced at the Southall clash. Tesco likened truncheon-culprits the SPG to "walking female parts". This belief that 'female parts' (sic) are repellent and despicable crops up throughout The Members' *ouevre*: women are either functional or non-functional; they either do it for you or they don't. Just one more function of that Big Bad World we all shout at in rock 'n' roll.

Elsewhere, Tesco did his Mike Yarwood impersonation of Big Youth; guitarist J.C. did his Pete Townshend and Mick Jones guitar-hero impersonations; stand-in bassist Paul Gray did his inaudible Hot Rod bassist impersonation; and Nigel Bennett did his J.C. impersonation. Drummer Lillywhite drummed.

If The Members are — as has been claimed — a super exemplification of current r'n'r/pop then perhaps all you adventurous, non-sexist, articulate groups out there should rethink, fucking pronto. (And Mr Tesco is a politics graduate, so *stuff* your 'inarticulate street music' maunderings.)

If current r'n'r is 'all about' nothing more than The Members then perhaps all we ought to expect of our 'radical' young culture is an occasional respite from reality and a conversation or two about swearwords.

The space in which this conversation takes place is a vast, empty storage area for 'accepted' r'n'r principles and objects. The 'politics' of this conversation is reduced to a gauche shadow: politics of gesture. Chubby catholicism . . . carefree collaboration . . . crass conservatism . . . all in all, an evening of reactionary and brittle lumpen-leisure-activity.

Contained within the evening: leisure and profit and 'rock'n'roll': that's the order.

Ian Penman

NICKY TESCO'S super sexist market. Pic CHRIS HORLER

Roger Chapman

The Venue

This was a grin of a gig. Looking as happy and relaxed as anyone can look and still stay upright, Roger Chapman offered an example of that rare thing — a comeback that's really worth the bother.

Fronting his first regular band since Streetwalkers, (and before that, of course, Family) Chapman has assembled a choice assortment of accomplices for his present project: a show that's based around the recent 'Chappo' album, but with plenty of space reserved for his rhythm and blues roots as well.

Displaying scant regard for The Venue's up-market ambience, he shambled on in his crumpled trademark, the shapeless red boiler-suit, brandishing the inevitable pint (even if, confidentially, a slim-line tonic would have been just a little more appropriate).

"Thought this was a sophisticated night-club," says he, with a jovial leer, "and just look at 'em — bunch of 'erberts."

With that, they launched into a firm-sounding 'Moth To A Flame' (and connoisseurs of the mixed metaphor should savour *"like a fish strung out on a pole . . . I'll come to you running")* followed by Leiber and Stoller's 'Keep Forgettin' and Chapman's own 'Shape Of Things'.

One sign of the sheer class of his band The Short List is that the sound can be so loose, almost casual, but without a trace of sloppiness.

Jerome Rimson and Stretch look after bass and drums respectively, with Clem Clemson on guitar and keyboards by Tim Hinckley. Sax is played by Raff Ravenscroft, while to either side of Chapman are the diminutive duo of Kathy Tontoh and Helen Hardy on back-up vocals.

Then there are steaming versions of the single 'Midnite Child' and its follow-up 'Who Pulled The Nite Down' — strong songs and ample expositions of the man's legendary epiglottis. But the maximum reaction comes, predictably, when the group lock into the clomping intro from Family-favourite 'Burlesque'.

That number aside, the Family connection is not stressed and a bellowed request for 'Hung Up Down' merely elicits this invitation from Chappo to "go and hang yerself from that balcony up there; then you'll get 'hung up down'."

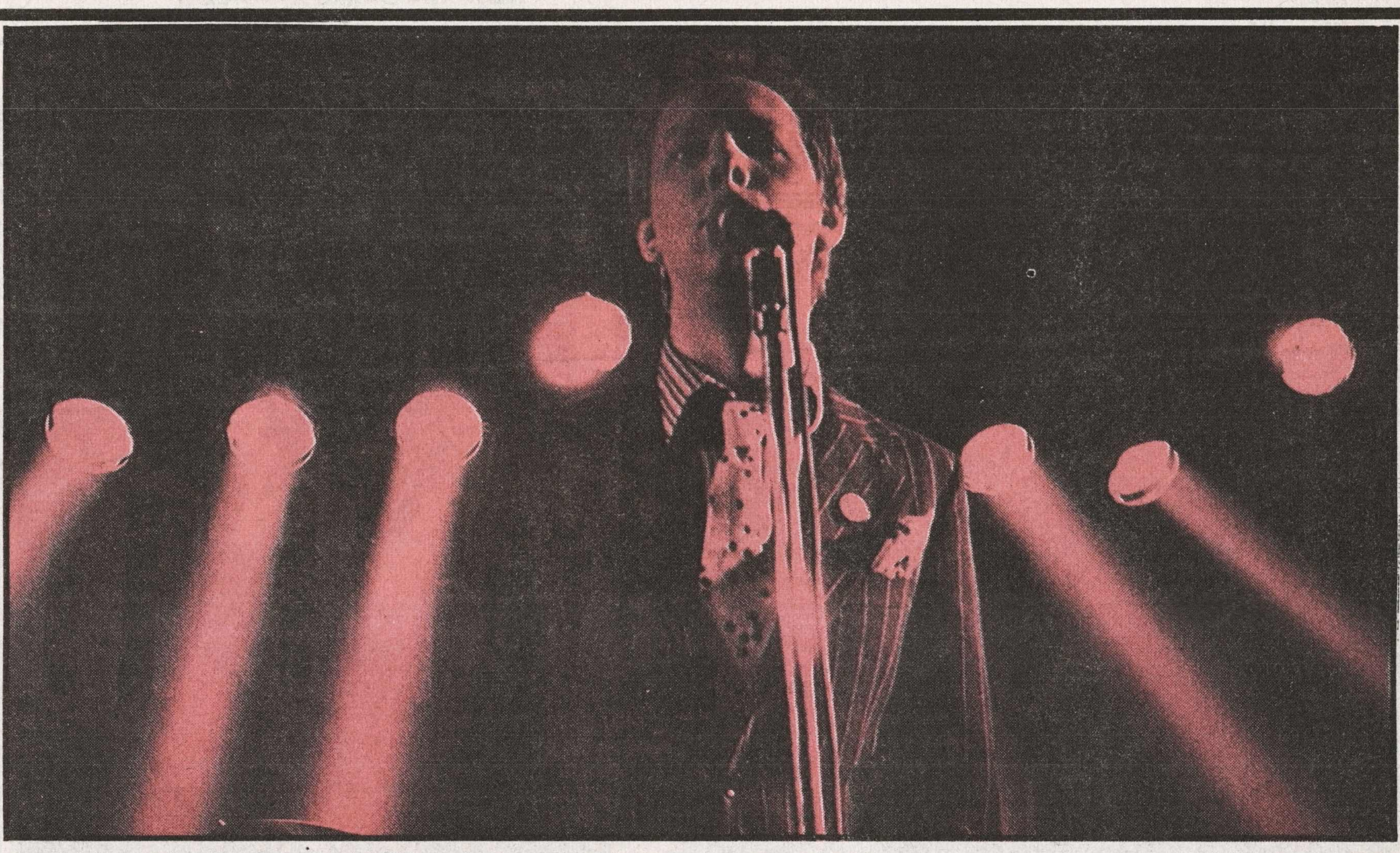
From there on it's R'n'B all the way home: 'Hey Bo Diddley', Berry's 'Talkin' 'Bout You' and Muddy Waters' 'Hoochie Coochie Man'.

Who could ask for more?

So it's nothing new; there are no radical departures. But the music exemplified by Roger Chapman remains supremely enjoyable. It's classic English rock — and I hope there'll always be room for that.

Paul Du Noyer

Honest Joe's American Sale



JACKSON: pushing product in the US. Pic DAVID CORIO

Joe Jackson

New York

Another victory for the moderate wing of the Musical Rebels Party.

Joe Jackson is, as they say, "getting heavy rotation" on FM rock stations here. Along with label-mates The Police, he fills a need for radio programmers anxious to appear hip to the new sound but not sure their audiences will accept anything too radical. Jackson's music is highly programmable, providing energy and exhuberance without the aggression or threat that American radio finds objectionable about much of the British New Wave.

Given the record-selling capabilities of radio, Jackson may soon find his way into many people's homes and he seems thrilled about this.

At the Bottom Line he asked, "Who bought my album?" and announced where it was in the charts (75 with a bullet). But if he wants to become a true star, he's going to have to liven himself up. His live act won't carry him and in a large hall he'd drown in the space.

The problem is that he doesn't project himself. He delivers his songs but doesn't try to convince us that he feels them or lives them. Instead he distances himself from them, effectively disowning their stronger sentiments. When he mouths a Costello-ism like *"Pretty women / walking with gorillas down my street"* one expects some show of emotion — an inflexion of jealousy, a hint of a sneer.

But Jackson basically alternated between bland passivity and an entertainer's smile. When the songs themselves suggest deep reservoirs of emotion, this overly-casual manner works against them.

Not that Jackson is a bad performer. He has a good voice and an easy manner on stage. He was a bit stiff at the start of the set, but loosened up towards the end. But while he was at times fun, he was never truly exciting and certainly never challenging.

The set suffered from a bad case of album-pushing. Before the encore Jackson had included only one non-LP song, the slower-paced 'It's Different For Girls'. The band — the same crew as on the album — play their parts, recreating what they did in the studio perfectly; but they add very little that's new and have little personality. The spotlight is strictly Joe's and he hasn't yet figured out what to do with it.

Things did pick up towards the end of the set. 'Got The Time', a song unburdened by any deep emotive qualities, worked fine as a straight ahead headbanger with a damned clever hook.

For the encore, Jackson removed his jacket and let his body gyrate a bit and looked better for it. 'Pressure Drop', Chuck Berry's 'Come On' and Fats Domino's 'Ain't That A Shame' put a nice 'roots' gloss on the evening: good songs that Jackson seemed less self-conscious about singing than his own material. They were the first to inspire anybody to get up on their feet.

The guy definitely has a future but he'll need to come on stronger and perhaps he should give his band, which can rock out, a bit more room to move.

The question is: will Joe Jackson make the world safe for suits?

Richard Grabel

Little Roosters

Bridge House

The Ron Wood Appreciation Society is alive and well in Garrie Lammin, leader of the happy-go-lucky Little Roosters.

This combo make you wanna do the Pony and the Monkey (remember them?). They faithfully recreate uncomplicated R'n'B of a bygone age; check out 'Don't Break My Heart' and 'Am I Talking to Myself?' for echo and feel of Small Faces' sound, a debt they'll be first to admit. Although at times they sound like Ogden's Nut gone stale.

But let's be charitable because they're just so unpretentious and Lammin so cheeky, that you have to smile and admire their nerve.

The Little Roosters don't pretend to be flash musicians, although Graeme Rodgers is a surprisingly sparky drummer. And while Lammin's voice is nothing special, he's got character.

Give 'em their due, doing the Bridge House is like playing in a corridor during rush hour (intimate is *not* the word), but all 39 people there caught the Roosters own contagious enjoyment. The many little cock-ups (including the somewhat hamfisted keyboards of Gary Eve and soundman Chris running up mid-song to tune John Hunt's bass) just brought mirthful not malicious giggles from the audience.

Like all exuberant professional amateurs, you just long for them to succeed. They could show the kids on *Top Of The Pops* what a good time is really about.

Elissa Van Poznak

The Extras

Marquee

I think The Extras would like to be rich, famous, suave and decorative; infamous and envied lounge lizards and air-brushed fashion models, art deco bric-a-brac and ornamental sex aids.

They sound and look like Roxy Music used to, only minus the oily class, effortless panache and seamless style. Grubby collars, crumpled jackets and dirty finger nails masquerading as hand painted silk, deep exotic tans and hand-made shoes.

Their music is obvious, featureless and half-heartedly repetitive. Painfully and constantly reminiscent of Roxy at their least inspired, erotic sax (hopelessly over-used), tediously vamping keyboards and a nervously self-conscious jagged guitar sound gave me a headache and irritated my bad tooth. All this plus a vocalist decked out in dinner-dress who sported an affected, Ferryesque drawl that he flicked about foppishly like a silk handkerchief.

The Extras were beating on thumb-tacks with sledge-hammers, presenting low-key, downtown, downbeat, second-hand ideas as the sign posts to some kind of brave new world. They played art school music for people who have never been to art school but wish they had. And it all smacks of ineffective, over-rehearsed cabaret.

John Hamblett

The Flys

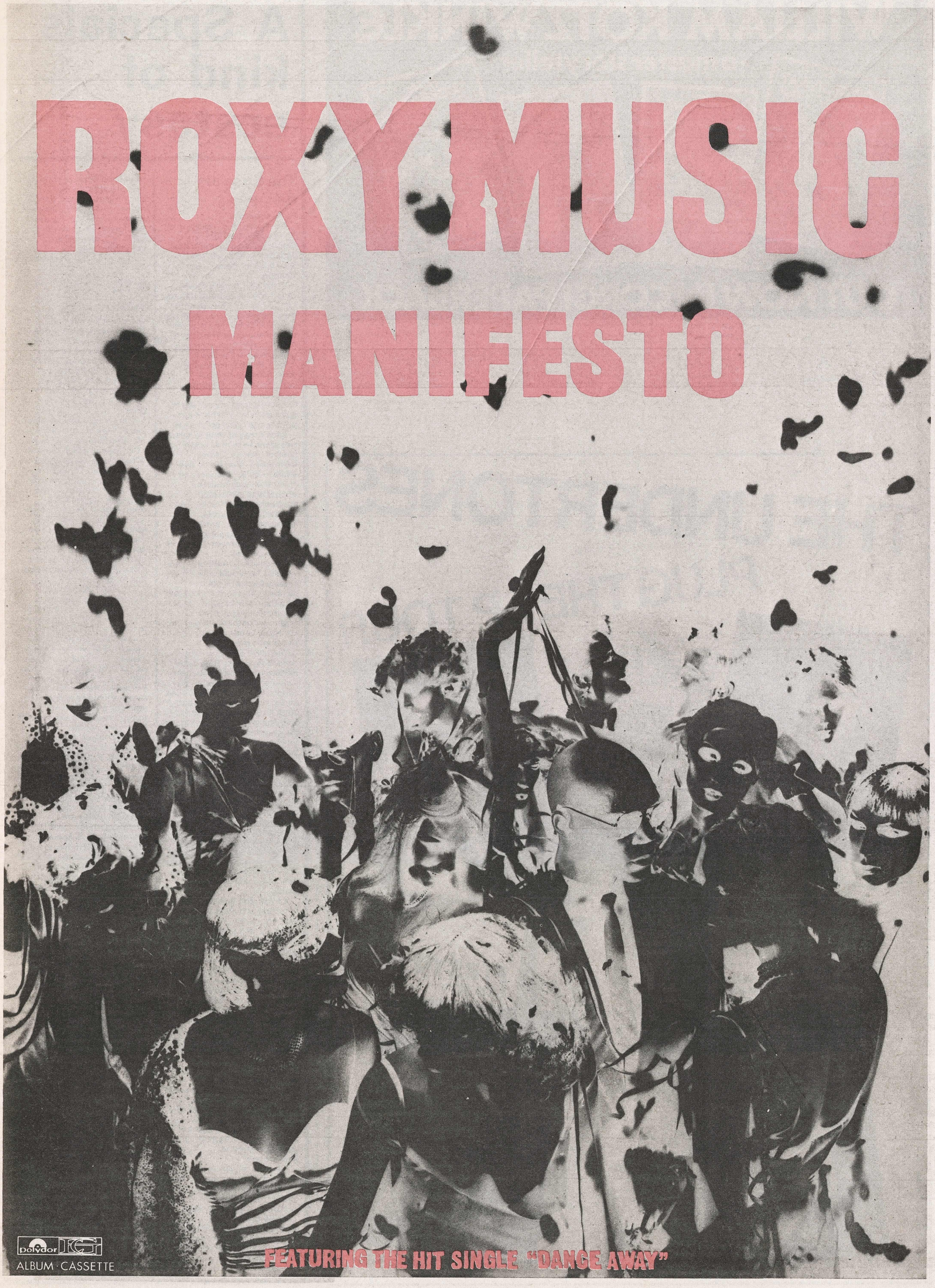
Hope and Anchor

They have stepped out of the orderly ranks of mediocrity in pub bands and play their own brand of non-commercial (yet) pop with simplicity and zeal. They play music without chaff or padding, every player competing for superiority; and it is that competition which gives The Flys their sharpness and life.

Neil O'Connor (lead vocals and rhythm guitar), David Freeman (lead guitar) and Joe Hughes (bass) impressed with their skilful forceful playing, each contributing to vocals. There is no centralisation on any one player, just abundant activity and intense involvement.

'Love And A Molotov Cocktail (self-produced single) 'Waikiki Beach Refugees' and 'Beverley' (EMI singles) are catchy, fast numbers, which keep the flow and anchor an energetic, racy set. The crescendo, incorporating an (unedited) version of 'Shakin' All Over', reached a peak with their final rendition of 'Beverley' and convinced that this was the way to do it — no pose, all play.

Deanne Pearson


ROXY MUSIC
MANIFESTO
Polydor EG
ALBUM · CASSETTE
FEATURING THE HIT SINGLE "DANCE AWAY"

A Specials kind of ecstasy

The Specials

Music Machine

I sense success.

After only brief exposure on The Clash tour and a restrictive management deal with Bernie Rhodes, The Specials have found new freedom.

In the past they've been called The Automatics (not the London ones), The Coventry Automatics (told you) and The Coventry Specials. They refer to themselves as The Special AKA and they hail, strangely enough, from Coventry.

Myself, I'd call them the most heart-warming, persuasive, invigorating semblance of tailored chaos to have rapped my senses in quite a while — if that's not putting *too* fine a point on it.

Their stage assault forces two steps back in an initial flash of dismay. Seven members — two black, five white — shift, shamble and scoot their way onto the boards with dislocated confidence and attach themselves to various scattered instruments. They're wearing shiny, shapeless salemens suits and trilbies to match.

The Specials' main men are vocalist Terry Hall, who I'd loosely term as a pacifist skinhead, flanked by two black singers — Linval Golding, of the sharp, reggae rhythm guitar, and Neville Staples, of the frenzied dub voice-over and manic maraccas.

The backline features the disturbing Roddy Radiation playing rock lead guitar, Jerry 'General Dankey' Dammers supplying keyboards between curt and toothless grins and John 'Brad' Bradbury, the acid-sharp drummer behind the severely gaunt figure of Sir Horace Gentleman on bass.

Their compelling set comprises a few fast, strict reggae standards and their own vibrant, direct, rhythmic dub/rock numbers, some containing adaptations of other reggae covers. Between flawless onbeat drumming, a cross-rhythm bass, insistent, thin guitar and the dominant keyboards edging shrill waves of treble chords into the mix, they make ultimate dance music.

It's the stuff that turns legs to rubber and plays pinball with your brain.

The vocal line alternate restrained verse, frayed chorus and loose voice-over. Their lyrics are refreshing, even-tempered reflections on well-worn topics — urban violence ('Concrete Jungle'), racism ('It Doesn't Make It Alright'), and 'Too Much Too Young' — the traumas of young mothers, appropriately using a section from 'Birth Control' by Loydie And The Lowbites.

In keeping with their own sound are 'Monkey Man' (Toots And The Maytals) and a careering version of The Pioneers' 'Longshot (Kick The Bucket)', taken right down to only a sparse drum backing and a mass vocal which at times threatens to disintegrate.

Whether they'll cut it on record as well as they can live remains to be seen. Certainly one of their strongest numbers — the percussive 'Liquidator/Skinhead Moonstomp' — would need a fairly imaginative production.

To the purist, a black/white, rock/reggae fusion will probably demand scrutiny under suspicion of contrived compromise. To less discriminating ears, they strike a near-perfect balance between accessibility and sentiment; and as a dance band The Specials are truly something else.

Mark Ellen

XTC

Belfast

Outside it's bleak and depressingly grey: inside it's no different as XTC trundle out their tuneless and thoughtless songs. Before this performance I'd always regarded XTC as a group with very little to offer: I left convinced they had *nothing* to offer.

The group's main problem has always been an alarming inability to quell their musical indulgences which make the songs cluttered, confused and unappealing. Tonight they turn in a lacklustre set even by their own low standards. Gone are the irritating doodlings of the keyboards, replaced by an additional guitarist and the dreaded tape machine. The latter is used appallingly with a remarkedly unenlightened approach more often than not making noise just for the sake of it.

Visually XTC present themselves as a boppy, bouncy and self-contained outfit and they would do well to inject such facets into their music. They are not totally incapable of writing a good melody, but their overriding and overbearing intention to litter songs with so many embellishments and crafty twists and turns leaves them vacuous and flatulent. In trying to be different, they fall flat on their arses.

As it became obvious the headliners were as exciting as a Sunday School tea party, the crowd steadily dwindled. Calls for the return of local groups Rudi and The Outcasts, who supported with truncated sets, were not uncommon. And it was with minimum encouragement that XTC returned for two encores.

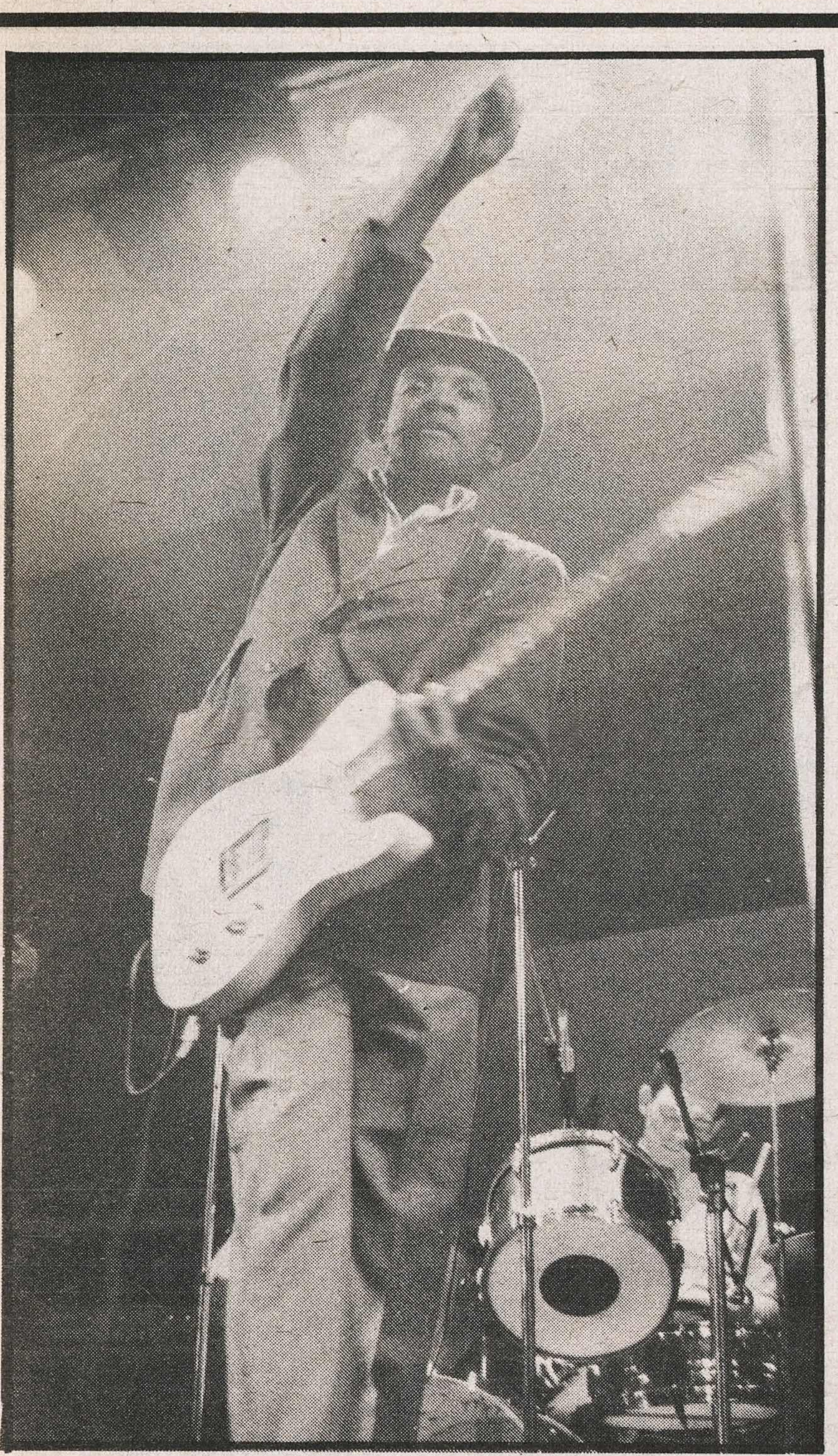
From the start they were plagued by an abysmal sound which must take some blame for the dire set, although it does not excuse their own painful inadequacies.

One was hard pushed to decipher Partridge's between song raps, and when he took to his shrieking, hiccoughing and whining vocals I'd have been quite happy if they were totally obliterated. They're stupidly tiresome and ineffective; perhaps the fairest thing to say is that they fit well into the rest of the group's execrable aural output.

The songs were a forgettable blur with the irrelevant tape noises adding absolutely zilch to the short and sour 'Mechannik Dancing', 'New Town Animal' and 'Crowded Room'. They all go in one ear and barely have the energy to go out the other.

But they didn't play safe, and mingled popular compositions with curios. Yet regardless of their commercial status, each successive number sounded garbled, mangled and spineless. About the only movement they got from me all night was a very welcome exit before they completed their encore.

I never have been a fan of XTC and this evening's performance merely justified that stance. Maybe they are



THE SPECIALS: play pinball with your brain. Pic GERVAISE SOEUROUGE

genuinely creative; if that is the case then they are clearly over-spicing their songs with quirks and ideas that ultimately render them obsolete and leave the end product sounding confused, shambolic and utterly worthless.

It's hard to describe the intense tedium generated by XTC. Go see them yourself to find out. I can't remember wishing a gig would end as quickly as I wanted this one to.

Gavin Martin

Punilux

Nashville

Punishment Of Luxury are undergoing a change in the right direction. Only three months ago their lot was summed up in these columns as a precious bunch given to appalling smugness.

Discounting the parameters of progress and personal taste, it's quite conceivable that their emphasis on off-beat stylisation could get up a lot of noses. Your average punter with a pint will give a burp of suspicion to any band that looks like it's trying too hard to be different.

So it's for the better that Punilux have opted for a more diluted and less distracting brand of theatricality and are working instead on improving matters of 'thump' and 'twang'.

They've wisely discarded the practice of Aunt Sallying audiences with their "poof" routine, roped in a new drummer and tonight they ably demonstrated that they have much more to offer than an hour of amplified thespian doodlings.

The strength of Punilux's sound is in the unusually assertive rhythm machine of guitar (Nevil Luxury), bass (Jimmy Giro), and an as yet unnamed drummer referred to as SWCGR.

At their best they produce taut and persistent crescendos of hard-edged rhythms, embellished by an imaginatively 'flanged' out guitar technique: a sound that's on the varied side of Punk-thrash, the tolerable side of Heavy Metal and (at their present level of capability) the wrong side of subtlety.

Not the most inspired noise for a night out, but they show outstanding potential as a rock outfit.

Singer Brian Bond reminded me of Rupert Bear, but underneath the grease-paint he possesses the necessary element of detached charisma. When he dons his cardboard crown he's not unlike a famous royal personage without a dustbin to hide in.

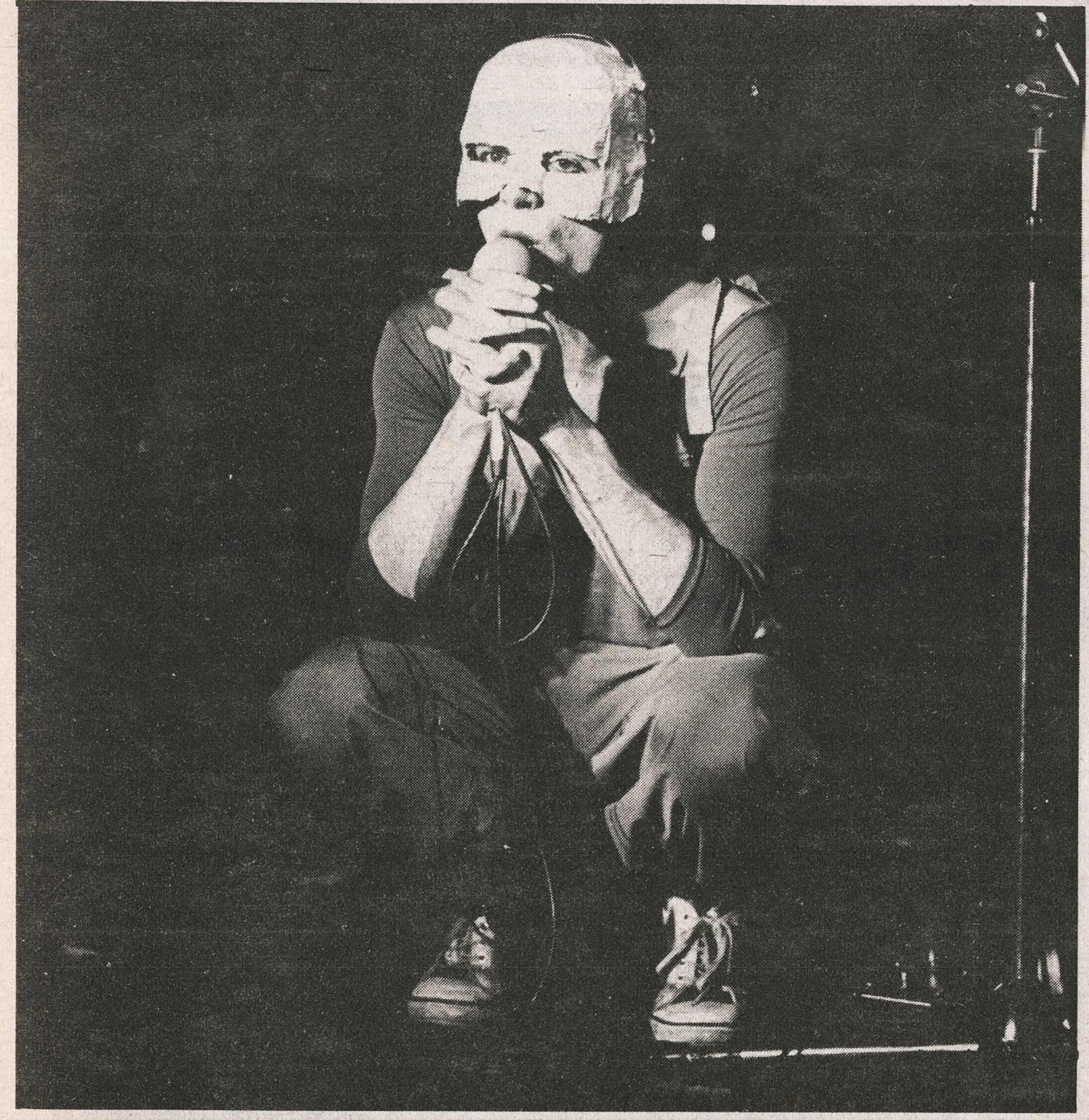
Owing to a duff sound mix and because he wasn't singing loud enough, the lead vocals were all but suppressed, leaving little scope for sussing the lyrical and melodic idiosyncracies evident on their current single, 'Engine of Excess'/'Jellyfish'. A glance at their song titles ('Brain Bomb', 'Puppet Life', 'Funk Me') indicates a predilection for surreal perverseness which puts them squarely into a like 'em-or-lump-'em limelight.

With Punilux, comparisons to Devo are inevitable as they seem to be heading towards the same Modern-Meccano rhythms. And if you can picture Macbeth performed in a Raymond Revue or a disco in the London Dungeon, you'll have an approximate idea of what they look like onstage.

Basically their show was a melt-down of Boulevard mime—lots of androidal strutting about, war-paint, balaclavas, Bondi Beach bonnets and boojie-masks—revealing a fringe theatre pedigree.

But their progress would now seem to depend entirely on their ability as rock musicians, because at present they are poised between the possibilites of picturesque headbangers and an extraordinary dynamic rock band.

Rick Joseph



PUNILUX: headbangers or the future of rock? Pic MIKE LAYE

ON TOUR ON TOUR ON TOUR ON TOUR ON TOUR ON TOUR ON TOUR

THE BISHOPS

APRIL 30 BISHOPS STORTFORD TRIAD CENTRE
MAY 2 NORTHANTS PAVILION
3 LEEDS FAN CLUB
4 NOTTINGHAM UNIVERSITY
5 SOUTHEND COLLEGE OF TECHNOLOGY
6 MIDDLESBOROUGH ROCK GARDENS
7 CLEETHORPES WINTER GARDENS
8 SHEFFIELD LIMIT
11 GLASGOW
12 EDINGBURGH HERIOT WATT UNIVERSITY
13 ST ANDREWS UNIVERSITY
14 CHESTER SMARTIES
15 MANCHESTER FACTORY
16 NEWPORT STOWAWAY CLUB
17 PORTSMOUTH POLY
18 NORTH STAFFS POLY
19 DUDLEY JBs
20 JACKDALE GREY TOPPER
21 WORCESTER HIDEAWAY
22 BIRMINGHAM DIGBETH CIVIC HALL
23 OFF (PHEW)
24 BLACKPOOL NORBRECK HOTEL
25 WAKEFIELD BRETTON HALL COLLEGE
26 EAST RETFORD PORTERHOUSE
27 LONDON NASHVILLE
28 LONDON NASHVILLE

Tour booked by Pinball 01 499 2933

Chiswick
3 KENTISH TOWN ROAD LONDON NW1

ON TOUR ON TOUR ON TOUR ON TOUR ON TOUR ON TOUR
NEW ALBUM NEW SINGLE NEW SINGLE NEW ALBUM NEW AL

THE BISHOPS

New Album Cross Cuts CWK 3009 Cassette TC CWK 3009
Released May 11
New Single Mr Jones/Route 66/Human Bean Chis 111
Released May 4

Doll By Doll
The Scars

Marquee

Scotland's The Scars have stage style, but refuse to admit it; which is good enough for now. Their four-piece new pop is the juiciest and sharpest I've heard since the absolutely acceptable Buzzcocks began to get organised. The Scars lack only the shape of great pop music.

Young and rumoured soft, The Scars slide about on fantastic ground, using explicit rhythms and new noises, taking their image and experience from the early '70s scene. But that's only a start. They make a high charged pop music that screams and poses and of course never stops till the end of a song. There's bullish bass, obtrusive lead guitar, exaggerated drumming and vocals so thin and taut they all but snap.

They played Mick Ronson's 'Billy Porter', Steve Harley's 'Psychomodo' and lots of their own skippy, trebly songs remaining completely unrelated to glam, punk and folk (which isn't true but could have been). The Scars have what it takes to be next year's Undertones, who are this year's Buzzcocks.

The Scars are Paul Research (guitar), Calunn Mackay (drums), Bobby King (vocals) and John Mackie (bass).

Doll By Doll are densely bland. They remind me of a bad dream I once had where Malcolm McLaren had decided to manage Mountain instead of The New York Dolls. No one will love them for giving ugliness a bad name.

They're as normal as an egg, half as decadent and just as smooth. They make you thankful that young people who wish to play heavy muddy rock have no excessive artistic pretensions, sort of four Bill Nelsons out for the Rush market.

Doll By Doll are a solemnly wrapped, super slick, well stocked hard rock machine, and only Punishment Of Luxury can take their place. It could be a huge mock manipulative joke at the expense of fans and little white ladies alike. Look at us! We frown a lot and play canned rock and you all lap it up and swill it about.

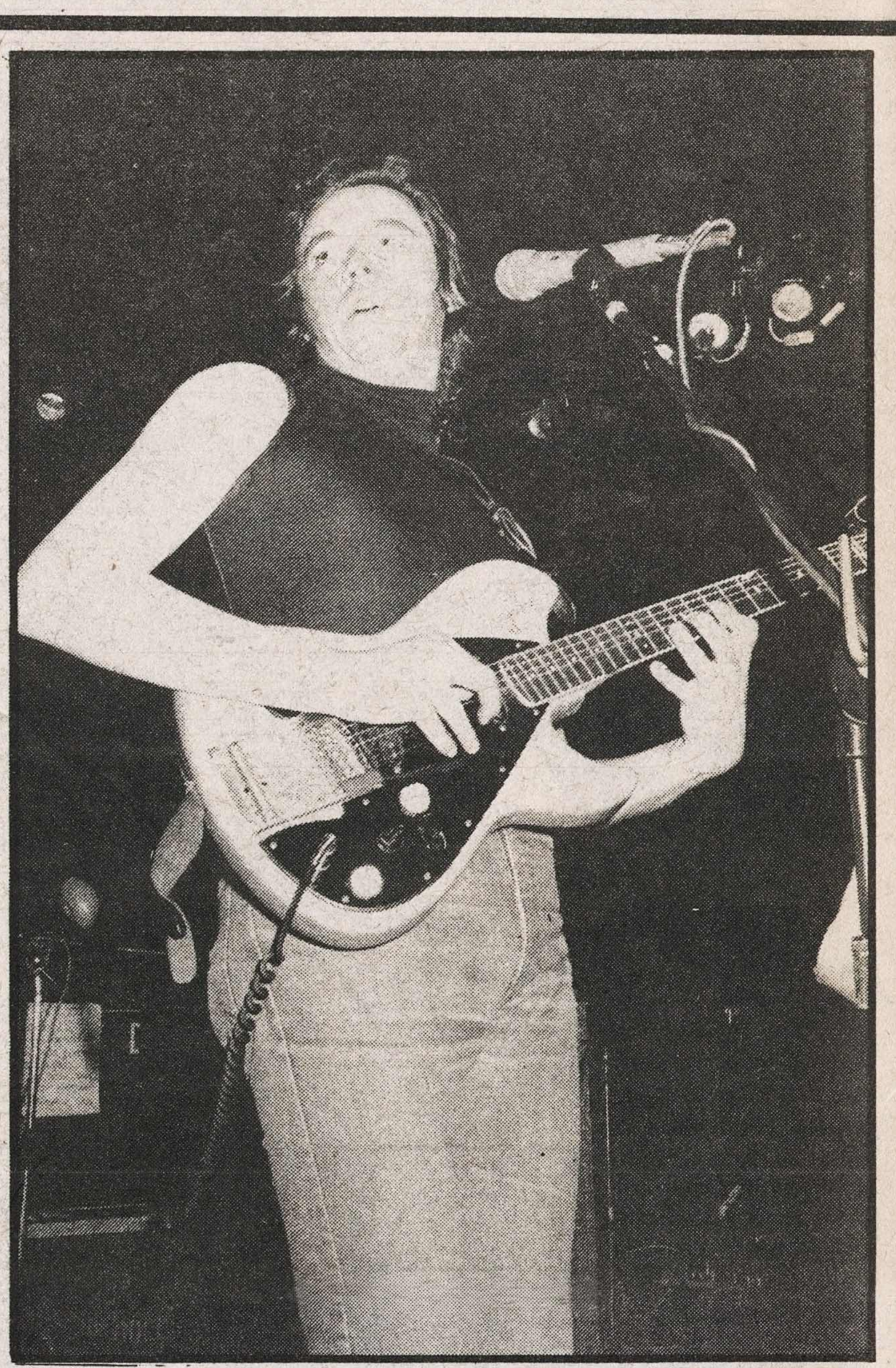
But I know that it's not a joke because Devo said so and I trust them.

Doll By Doll are the missing link between J. B. Priestly and Uriah Heep. If their aim is to nauseate they are extraordinarily successful.

Paul Morley

Hop along CASADY. Pic MIKE BAESS

Dull dream



Boring Doll JACKIE LEVEN. Pic CHRIS HORLER

SVT

Dingwalls

The feeling that your eardrums are being detonated is never a pleasant one.

Those with a low threshold to physical suffering could well have enjoyed this occasion, while the more sensitive were left wilting in the face of excruciating volume.

Any expectations were crushed by an overwhelmingly mundane set. Had SVT not included Jack Casady, there would have been little incentive to distinguish them from any other average West Coast heavy rock band. They were technically flawless, sufficiently sinister in their incessant, blinding assault, but ultimately colourless and non-descript.

What a travesty. This was Casady — co-founder of the Airplane and anchor of Hot Tuna, possibly *the* most underrated merchants of fusion heavy rock (and authors of that exclusive milestone of an album 'First Pull Up Then Pull Down'). This was Casady keeping a profile so low that it was virtually subterranean.

Nobody was desperate for definitive 30 minute statements on the gymnastics of the bass, but something more than his sustained three-chord slugging wouldn't have gone amiss.

The whole band, particularly vocals/guitarist Brian Marnell, radiated an effortless class that was wasted on such a drab catalogue of soulless rock themes.

Highlights of a concise set were thin on the ground, as, eventually, were its recipients. The one exception to Marnell and keyboard player Nick Buck's monopoly of credits was a spirited shot at Eddie Cochran's 'C'mon Everybody'. 'Rock Reich', a heavy-handed stab at manipulation in The Biz, did at least boast a few daring changes of texture, but with only 'Don't Rock Me' possessing anything of the resonance deserving of Casady's bass playing, SVT made for some excessively tedious listening.

It was Casady's plan to play it democratic, Marnell assured me later. But shouldn't some be more equal than others?

Mark Ellen

Toyah

Manchester

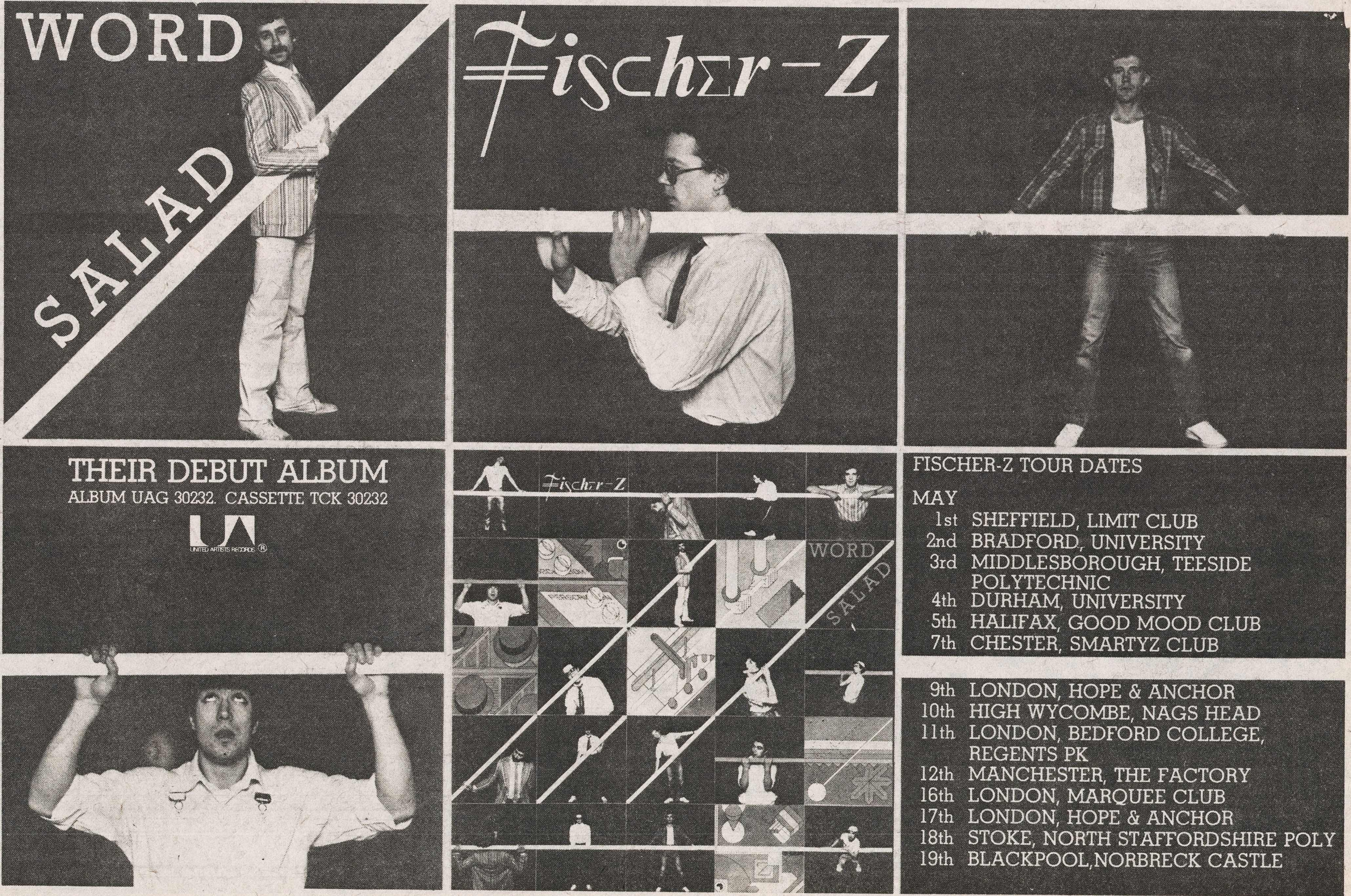
Toyah are the brainchild of Toyah Wilcox, an entrepreneur of the Battersea Arts Centre with a handful of dramatic roles on television and film, including parts in *Quadrophenia* and inevitably, *Jubilee* to her credit.

She's been involved in a number of respectable artistic ventures, is obsessed with horror and the supernatural and has now decided to bring her apparently considerable capacity for the macabre onto the stage.

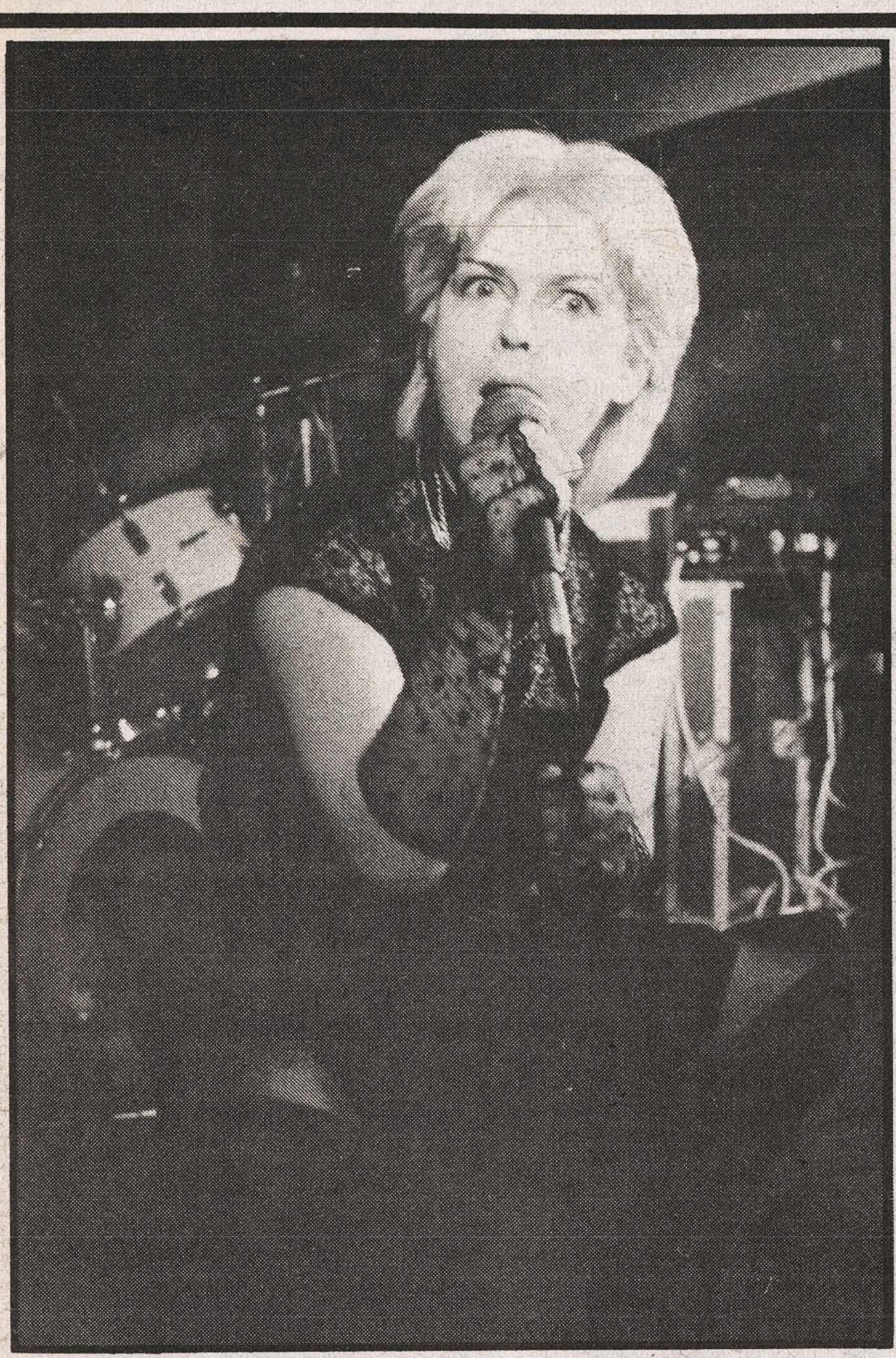
Having once dismissed pubs and small clubs as too restrictive, it seems strange that she should now be playing somewhere like The Factory; but maybe she just had to take what she could get.

Physically, Toyah is a pudgy, diminutive Billy Idol doll in thigh boots and mini-skirt. Eyes gleaming malevolently and tongue darting, she squats maliciously before the small audience. For all her pelvic contortions and phallic microphone thrustings, she manages to avoid anything remotely resembling sexuality. I keep thinking I'm watching Wayne County.

The tacky theatrics are a diversion for at least the first 20 minutes.



Black vista



TOYAH: blood and knives. Pic KEVIN CUMMINS

She rips a patch of fake flesh from her arm with an ornate knife and chews it briefly before spitting it out in disgust. She manages to nick her finger and smears what blood she can over her face and hand. But her taunting games with the knife-edge, the licking and caressing of the blade, are predictably obvious.

Unfortunately obsessed with the idea of projecting a body it might be best to forget, she treats us to copious panoramas of her boring black bra, but declines to bare her breasts as at one point she implies. She even (very hastily) lowers her knickers for a handy photographer who is as disinterested as everyone else.

For all her gyrations Toyah is just too much of a pudding to carry it off.

The band, who look disconcertingly young and innocent, prove adept beyond expectation. They provide a cold metallic backdrop with chilling gothic organ to Toyah's undeniably strong vocals which paint stark vistas of the macabre. Her voice frequently soars with melodic prettiness owing more to Kate Bush than Siouxsie Sioux.

Although the sickness and depravity Toyah would like to convey is no doubt dear to the hearts of many, tonight's audience must have been a clean-cut bunch. Recalled to the stage only by the regulars who like to hear themselves shouting down the mike, Toyah ends in abrupt dissillusionment as they notice that the rest of the crowd have either retired to the back or left the club completely.

As she smiles and thanks us, she looks quite a nice girl really. But would you want *your* son to go out with her?

Susan Fletcher

WILKO: return to sender. Pic PHILIP GREY

Solid Senders

Marquee

For a man who has shed one record company and two band members in a matter of months, Wilko Johnson looks amazingly mellow. The set was the same, probably because Russell Strutter (Steve Lewins' replacement) isn't fully worked in yet, though his quiet street cool is a definite plus.

Friendly boogies like 'All Right' set the tone and it takes a slow blues before things catch a-fire via expert dynamics and brittle, resonant Johnson lead. With John Denton's piano virtually inaudible, the spotlight's firmly on the boss Sender and his particularly dubious vocals.

Ex-key boardist/vocalist John Potter, if nothing startling, at least added variety and a gruff authority to the proceedings; but Wilko has one of those strictly two-or-three-songs-a-set voices. No disgrace, y'understand, just not up to carrying an evening.

Playing with a loose, lolloping drive Alan Platt's drumming was unfailingly apt. Even 'Paradise', shorn of its usual dive-bombing chordal attack, was garnished with a touch of swing. 'She Does It Right', the definitive bout of manic Johnson machine-gunnery, was similarly restrained, despite a great solo.

The easy-rolling, good-time grooves of 'Rainy Day Woman' and 'Be Bop A Lula' catch the mood perfectly, the former replete with chuckleworthy new lines about Joe Strummer and The Boomtown Rats.

Creative, personal R'n'B is beyond all but a few. Wilko Johnson is one of those few — witness his Danny Adler-like train whistle doodling on 'Johnny B. Goode' — but he remains a great collaborative talent in need of a foil. He had one once . . . what was his name again?

Harry George

Phantoms.
A touch of genius.

Go to Paris from £14

It's as easy as one, two, three

Travel centre-to-centre by train and ship or hovercraft. With a choice of day and night services, and a whole range of special low offers.

There's a night fare from only £14, a Seaspeed Youth Fare (under 26 yrs old) from only £16 and a 72-hour Excursion fare from only £20.00. It's the easy, no-hassle way to travel from the centre of London to the centre of Paris.

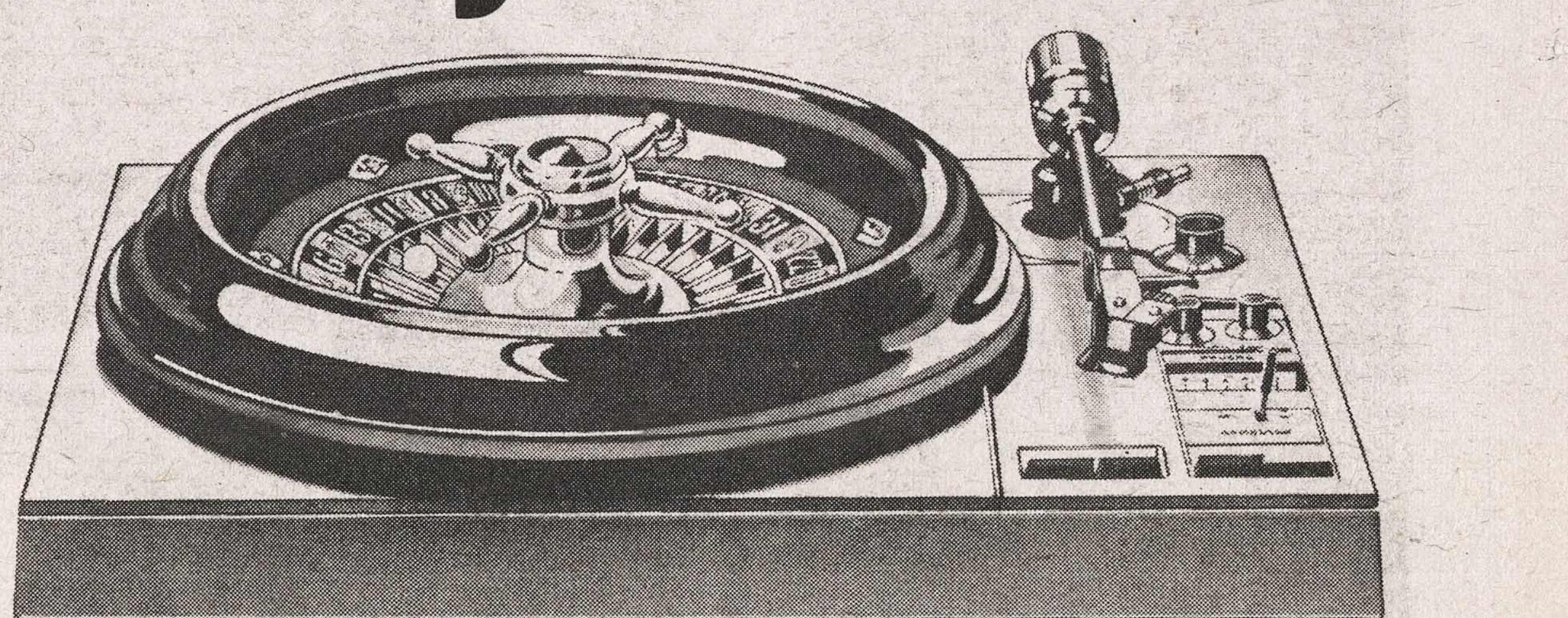
Book now at principal British Rail stations, Travel Centres, or your local Travel Agent.

TRAIN – SHIP/HOVERCRAFT – TRAIN

London-Paris

SNCF Capital City Service

Don't let a flutter distort your balance.



Nothing can knock a hole in your bank balance like an ill-considered gamble at the hi-fi counter.

Five experts get together in a special Hi-Fi News supplement to choose the very best audio hardware at the two and four hundred pound price thresholds.

In addition, there's the first part of an extended feature on noise reduction systems you can build at home.

And a detailed exploration of that murky no-man's-land between scientific fact and personal taste in sound reproduction which provides the fuel for the so-called 'subjectivism debate.'

Not forgetting, of course, scores of pages of equipment news and record reviews. May issue out now. **50p.**

hi-fi news & record review

LOOK BEFORE YOU LISTEN. A LINK HOUSE MAGAZINE

DON'T TOUCH THAT DIAL!

Hi-Fi on Lo pay

Gadgets on a budget. By BERNARD FUTTER

"I believe you're in the know about this hi-fi stuff. I've got £xxxx. What would you recommend?"

There seems to be a vast army of people dying to unload their readies on a hi-fi system, but holding back because they're unsure how to go about it.

Particularly for these people, we thought it would be useful to look back over some of the products that have featured in these columns (and one that hasn't), take our entrails in both hands and proceed to a hard-and-fast system recommendation.

Now we're not trying to say that what follows is the definitive system money can buy within this price range. Everybody has different requirements and tastes, both visual as well as sonic. And not all live in "average" room sizes with an "average" acoustic. What we are saying is, from all the gear that has passed through our hands, the following basic system — running out at a few quid over £300 — will certainly take some beating in sheer value-for-money terms.

Although in appraisals of this sort it is customary to "work back" from the speakers we'll do the reverse and start with the one unit we haven't actually checked out before: the **KD 1033B** turntable from the **Trio** stable.

The KD 1033B utilises the belt drive system which has the advantages of economic production, good resistance to external vibration, and, dear reader, an excellent sound characteristic. Yes, turntables do have an audible effect on the overall sound quality of the system. The KD 1033B is uncomplicated from a styling viewpoint and offers only basic facilities. This I do not see as a disadvantage as many current turntables are suffering from a heavy dose of techno overkill, with very dubious "improvements" on offer. On this unit, apart from the 33/45 rpm speed, selector there is a three-position power switch which energises the platter and also doubles as a cueing control (slowly lowering the stylus at a predetermined track). None of yer stack-'em-up-eight-at-a-time rubbish 'ere.

In operation the KD 1033B was a pleasure to use. All controls worked smoothly and there was a reassuring absence of motor noise. Weighing in at about £58, this is a turntable to be reckoned with, even if your allocation for the record replay department is nearer a ton.

If further proof of the value-for-money attributes of the KD 1033B were needed, it actually comes complete with a magnetic cartridge — not a very good one, I must admit, but certainly OK for those battered but beloved old records that lurk in every collection. Investing in a detachable headshell gives you the option of using a better cartridge. And in this price band there's one cartridge that just screams out for a plug: the **Ortofon FF15E Mk 2**. It's a source tracker, not particularly arm-fussy so you can use it successfully in a wide range of turntables. Performance is such that it can quite happily outperform many far more expensive units. Aural quality is very detailed — with a slightly "forward" sound — but without any trace of bitterness. Typically available for a very modest £13.50 — and a steal at that.

Power for our system comes from the **New Acoustic Dimension 3020** amplifier. Inflation in hi-fi terms has not been quite as rampant as in other areas but hardware costs *have* risen. The NAD 3020 with a price tag of only £69.00 seems a kickback to a bygone age. Not only that, it really *is* an excellent-sounding and appointed amp.

It features an all-black presentation and thus complements the Trio well. Power is rated at 20 + 20 watts RMS which should keep most people happy (unless you "dig" Ted Nugent at live levels).

Novel feature is a switchable "soft clipping" mode. With this in circuit it's possible to drive the 3020 beyond its rated output, considerably reducing the risk of damaging either the speakers or your ears.

On test the sound quality, as the name implies, became softer, and although you certainly wouldn't want to listen for any period of time like this, it's reassuring that nothing more unpleasant is liable to happen. In practical terms its greatest value would seem to be during parties when the requirement is flat-out sound without too much supervision.

Other facilities include a twinkling LED display for output power readings, a phone socket and a tape dubbing capability.

This applifier turned in a good subjective performance and, considering its price tag, makes good sense.

Moving on to the speakers — invariably the largest influence on the overall sound characteristic of any system — I recommend the **Mordaunt-Short Pageant 2's** (though this is a personal choice). To reprise from our original lineup of speakers, the Pageant 2's were found to have the most accurate tonal blend. They are of bookshelf dimensions (533 x 330 x 230mm) but give the best account of themselves on the smart black stands with castors that come as optional extras. Standard of construction was absolutely first class.

By way of a bit of visual interest there is a distinctive metal strip on the front panel and the dark brown grilles can be removed to reveal the two drivers in all their naked splendour.

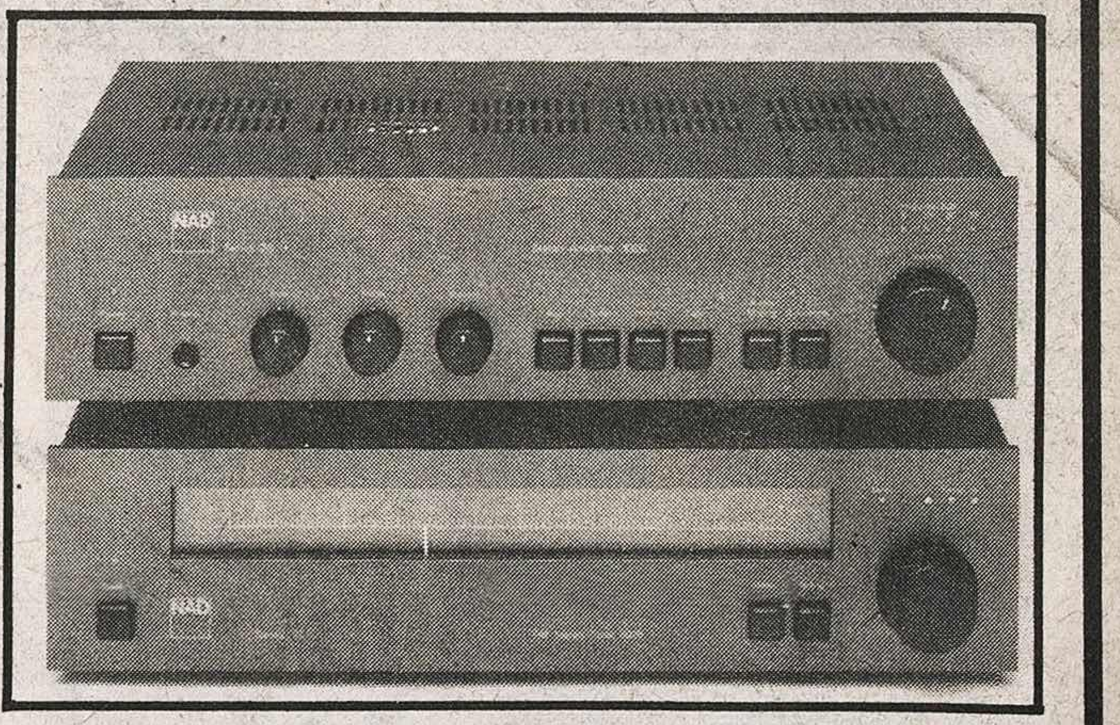
Reproduction is something of a revelation, considering cost and size. The sound is very detailed and open, with a good bass from such a small enclosure. It suffers from none of the exaggerated characteristics which can prove a little wearing on protracted listening. In short, a natural-sounding and easy-to-listen-to speaker available at a very reasonable shop-around price of about £160 the pair. Please audition before purchase however, although I'm certain you won't be disappointed.

If you want to add FM tuner and a tape, read on.

Although I haven't as yet checked it out first hand, NAD have recently introduced the **4020 Stereo FM Tuner** which will allow you to take advantage of the very high quality radio broadcasts now available. It features LED displays for tuning and signal strength, and styling matched to the 3020 amplifier — and the same very attractive price: £69.00.

Cassettes? **Pioneer** is a name impossible to overlook in the value stakes. For a cassette deck the **CT-F500** is capable of the best the cassette medium is currently capable of providing. It's a front loader incorporating the Dolby noise suppression system. Price? £98.00.

So there we are — units that have proved themselves the tops in the value-for-money department. It's probable that, in order to attain significant improvements over the performance this system will give you, you'd need to spend another £200.



The NAD 3020/4020 Amp and Tuner.

Turntable
Trio KD-1033B
Typical selling price £58.00
Details from: B. H. Morris, Heather Pk. Drive, Wembley, Mx.

Cartridge
Ortofon FF15E Mk 2
TSP £13.50
Harman UK, St Johns Road, Tylers Green, High Wycombe, Bucks.

Amplifier / Tuner
NAD 3020 & 4020
TSP £69.95
Hifi Markets branches only
Details from NAD Sales, 60 Farringdon Rd., London EC 1.

Speakers
Mordaunt Short Pageant 2
TSP £160.00
Mordaunt-Short Durford Mill, Petersfield, Hants.

Cassette Deck
Pioneer CT-500
TSP £98.00
Pioneer GB, The Ridgeway, Iver, Bucks.

PHILIPS

AIWA		D 555	▲	AH 985	▲	TANDBERG	
AD 1250	○	D 560	▲	AH 988	▲	TCD 320	▲
AD 6350	▲	D 580	▲	AH 989	▲	TCD 340A	▲
AD 6400	▲	D 850	○	AH 993	▲	TEAC	
AD 6550	▲	D 900	○	AH 994	○	A 103/6/7/8/9	▲
AD 6600	▲	TRQ247	●	PIONEER		A 300	▲
AD 6800	▲	TRQ299	●	CTF 700	▲	A 303	▲
AD 6900	○	ITT		CTF 900	▲	TECHNICS	
AKAI		ST 65	●	CTF 1000	○	M 22	▲
GXC 702D Mk II	▲	ST 750	●	CT 500	▲	M 33	▲
GXC 704D	▲	HiFi8021	▲	CT 606	▲	M 56	▲
GXC 706D	▲	JVC		PYE		M 85	▲
GXC 709D	▲	CD 1635 Mk II	○	1605	▲	RSM 75	▲
GXC 725D	○	CD 1770	○	3537	▲	RS 631	▲
GXC 730D	▲	KD 55	▲	6000	▲	RS 641	▲
CS34D	▲	KD 65	□	SANSUI		RS 673	▲
AMSTRAD		KD 85	□	SC 1100	▲	RS 640USD	▲
7050	■	KD 720	▲	SC 1110	▲	TRIO	
7060	■	KDA3/5/8	□	SC 2002	○	KX 530	▲
7070	■	NAKAMICHI		SC 2100	▲	KX 830	▲
EX700	●	DT 350	▲	SC 2110	▲	KX 1030	▲
B&O		NATIONAL PANASONIC		SC 3000	○	TOSHIBA	
Beocord 1900	▲	RQ 312DS	▲	SC 3100	▲	PCD 15	▲
Beocord 5000	▲	RQ 2106	●	SC 3110	▲	PC 230/D	▲
DUAL		RS 612US	▲	SC 5100	▲	PC 335	▲
C809	○	PHILIPS		SANYO		PC 530	▲
C819	○	N 2213	●	M 2522	●	PC 3030	▲
GRUNDIG		N 2215	●	RD 4028	□	PC 4020	▲
CN 830	○	N 2228	●	RD 4260	○	PC 4030	▲
CN 930	▲	N 2233	●	RD 5150	▲	PC 5060	▲
CN1000	○	N 2234	●	RD 5300-2	□	PC 5460	□
CNF250	■	N 2501	○	RD 5500	○	PC 6030	▲
CNF300	■	N 2511	○	RD 5600	▲	UHER	
CNF350	■	N 2515	○	SONY		CR 240	■
HARMAN KARDON		N 2520	○	TC 158SD	□	CG 310	■
HK 1500	▲	N 2521	□	TCK 7A/8B	□	CG 340	■
HK 2500	▲	N 2534	□	TCK 1	○	CG 362	■
HK 3500	○	N 2538	□	TCU 2	○	YAMAHA	
HITACHI		N 2541	□	TCK 4	□	TC 520	▲
D 220	▲	N 2543	□	TCK 5	○	TC 511S	▲
D 440	□	AH 970	■	TCK 6	□		
D 550	▲	AH 979	▲	TCK 60	□		

Philips present a biased guide to cassettes.

Naturally we feel that our cassette tapes are the best. After all, we invented the compact cassette. But this has not led to complacency.

There are five Philips cassettes available from your audio dealer, and the chart above shows which one is best suited to each selected machine.

But don't take our word for it. Try a Philips cassette in your machine, and draw your own conclusions.

PHILIPS

Simply years ahead

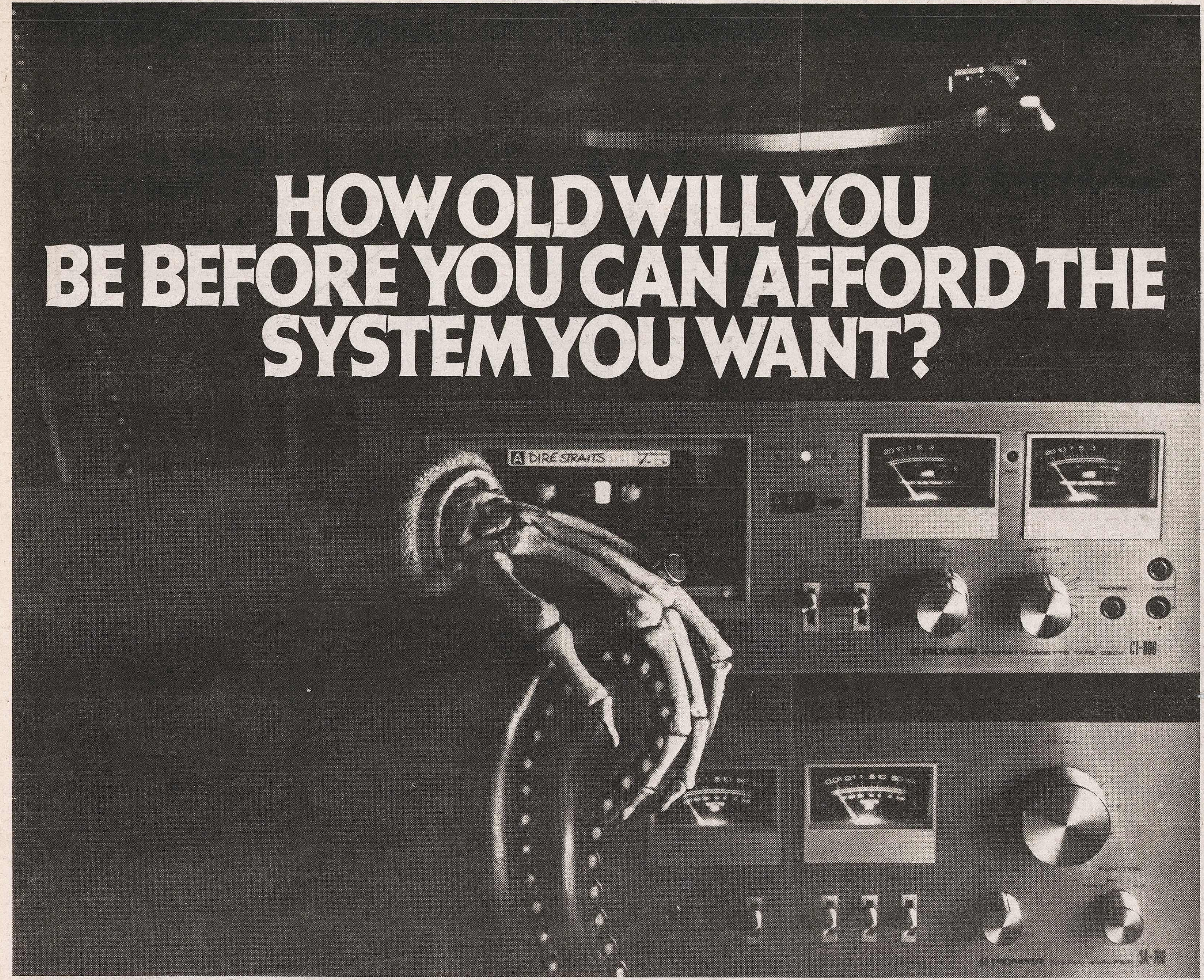
● Low noise tape. Balanced output and response.

■ High output. Low noise. Suitable for machines with low bias settings.

▲ High output. Low noise. Suitable for machines with higher bias settings.

○ Chromium Dioxide coating. Improved high frequency reproduction.

□ Combines the best characteristics of Ferric and Chromium Dioxide tape coating.



Clearly, you need to be a little cautious when you're considering serious hi-fi.

Especially when it's as serious as £600 for Pioneer's X90 rack system.

On the other hand, you can't hold out forever.

With this in mind, Pioneer have gone a long way to ease the load.

We've introduced a unique credit system.

And it's almost painless.

ANNUAL FLAT INTEREST AT 8%.
HOWEVER LONG YOU TAKE TO PAY.

It's called the Pioneer Privilege Purchase Plan.

No other hi-fi manufacturer has a scheme that can touch it.

Whatever the size of your loan, the annual flat interest rate is a mere 8%.*

Apart from being extremely low, it never varies or fluctuates – whether you spread it over 12, 18, 24 or 30 months.

The period you choose is entirely up to you.

This is how it works out.

WHAT'S IN THE SMALL PRINT?

There's nothing in the small print that we're reluctant to put in big print.

You're not confined to buying any particular Pioneer equipment. The choice is strictly up to you.

All we ask is a minimum deposit of 20%. And the minimum purchase must exceed £200.

That's virtually the end of the conditions we make.

It could also be the end of waiting indefinitely for the equipment you want. Just send in the coupon.

	12 months Annual Percentage Rate 15.4%		18 months Annual Percentage Rate 15.6%		24 months Annual Percentage Rate 15.7%		30 months Annual Percentage Rate 15.6%	
Loan Amount	Interest	M'thly Instals.	Interest	M'thly Instals.	Interest	M'thly Instals.	Interest	M'thly Instals.
£10	0.80	0.90	1.16	0.62	1.52	0.48	2.00	0.40
£20	1.60	1.80	2.32	1.24	3.28	0.97	4.00	0.80
£30	2.40	2.70	3.66	1.87	4.80	1.45	6.00	1.20
£40	3.20	3.60	4.82	2.49	6.32	1.93	8.00	1.60
£50	4.00	4.50	5.98	3.11	8.08	2.42	10.00	2.00
£60	4.80	5.40	7.14	3.73	9.60	2.90	12.00	2.40
£70	5.60	6.30	8.30	4.35	11.12	3.38	14.00	2.80
£80	6.40	7.20	9.64	4.98	12.88	3.87	16.00	3.20
£90	7.20	8.10	10.80	5.60	14.40	4.35	18.00	3.60
£100	8.00	9.00	11.96	6.22	15.92	4.83	20.00	4.00
£200	16.00	18.00	23.92	12.44	32.08	9.67	40.00	8.00

*Annual flat rate of 8% is the equivalent of a true percentage rate of interest of 15·6% over 30 months.

And we'll send you full details, together with the name and address of your local Pioneer dealer operating the scheme.

PIONEER®

EVERYTHING YOU HEAR IS TRUE.

To: Pioneer, PO Box 108, Iver, Bucks. SL0 9JL.
Please send me full details of the Pioneer Privilege Purchase Plan.

NAME ______________________

ADDRESS ______________________

____

NME3

Sunie's PLATTERSTALL

FOR DETAILS OF ADVERTISING ON THE PLATTERSTALL, CONTACT SUNIE ON 01-261 6172

DIRTY DICKS

NO-PAP RECORDS

P AFTER PRICE = PIC.

MOLESTERS.DISCO .85P
PIRAHNAS.JILLY .85P
PSEUDO EXISTANCE. COMING UP FOR AIR.85P
VICTIMS.STRANGE THING85P
STEVE TREATMENT.NEW .85P
RAINCOATS.SUPERMARKET80P
STIFF LITTLE FINGERS. GOTTA GET AWAY .80P
LURKERS.OUT IN DARK .85P
DENIZENS.AMONIA .80P
WIMPS.HAMBURGER .80P
CRASS.FEEDING 12" I.99P
CASH PUSSIES.99% IS .80P
DICKIES.TRA LA LA .85P
REZILLOS.COLD WARS .85P
UNDERTONES.JIMMY .85P
PENETRATION.DANGER 12" I.39P
MARIE ET LA GARCONS. RE-BOP I.35P
SPOOKS IN SPACE. AURAL EXCITES .85P
AGNES BURNEL & THE RADIATORS.KITTY .85P
CLASH.REMOTE/COMPLETE/ RIOT/TOMMY/ROCKERS/ CIVIL/ EACH. .85P
.HAMMERSMITH.85.
.COST OF LIVING I.35P
MAGAZINE.BOTH SIDES/ TOUCH/RHYTHM/EVERYTHING EACH .85P
XTC.STATUE/POP EACH .85P
PISTOLS.QUEEN/VACANT SILLY/MY WAY/SOMETHING EACH .85P
ANARCHY.(IMP) I.75P
" .(IMP) 12" 2.75P
HOLIDAYS.(IMP) I.75P
" 3.99P
UNDERTONES.KICKS (GOOD VIBES) .99P
" .GET OVER .85P
CHELSEA.NIGHT TO .85P
DISTRACTIONS.12" I.99P
FINGERPRINTZ.FRIEND .85P
" " .12" I.49P
RECORDS.ROCK & ROLL 12" .99P
" .STARY EYES .85P
" .TEENERAMA .85P
HOBS.BOP AROUND .80P
I JOG.RED BOX .80P
HUMAN LEAGUE 12" I.39P
SCABS.E.P. .85P
MEMBERS.OFFSHORE 12" (INC.SOLITARY) I.39P
VEINS.LOSE CONTROL .85P
[illegible]IONS.BODY & SOUL.85P
SMIRKS.AMERICAN .85P
TUBEWAY ARMY.PARK I.49P
T.V.PERSONALITIES. GRUNDY .85P
NOT SENSIBLES.E.P. .85P
RACHEL SWEET.BABY .80P
" " .PIECES.80P
TREMORS.MODERN .85P
STIFF LITTLE FINGERS. SUSPECT/ULSTER EACH. .85P
SCARS.HORROR .85P
POP GROUP.BEYOND .85P
AKA.SPACE AGE .85P
A.T.V./ACTION/LIMP/ LONGER/LIFE EACH. .80P
SWELL MAPS.DRESDEN .80P
JOHNNY G.GOLDEN .85P
NEON.EAT BRICKS .85P
ELECTRIC PRUNES. TOO MUCH TO DREAM.85.
GLAXO BABYS.12" I.49P
MARS.12" I.49P
TEENAGE JESUS.12" I.49P
BLUE SCREAMIN'.THIN .85P
FISH TURNED HUMAN. TURKEYS E.P. .85P
FASHION.STEADY .85P
K9 HASSLE.IDI .85P
METABOLISTS.E.P. .85P
LEW LEWIS.LUCKY 7 (OWN LABEL) .85.
RICH GET RICH.ONE HAND CLAPPING .80P
HOMOSEXUALS.HEARTS .85P
SCREWDRIVER.BUILT .85P
X RAY SPECS.IMFLAMABLE .85P
SCRITTI POLLITTI. .85P

THE JAM.STRANGE .85P
NICKY & DOTS.STUCK .85P
BRAM TCH.GIRL OF .85P
ELECTRIC EELS. AGGITATED .80P
MONOCHROME SET. HES FRANK .80P
FLYS.BEVERLY .85P
GANG OF FOUR. DAMAGED GOODS .80P
KLEENEX.AINT YOU .85P
HOT RODS.POWER .85P
BLAST FURNACE.RIVER.85P
DESTROY ALL MONSTERS. BORED (RED) .85P
GIRLSCHOOL.TAKE IT (BLUE) .85P
DESP BIKES.TERRITORY80P
DURY.RHYTHM .80P
BOG UGLY.DISCO .80P
FALL.NEW THING .85P
" .BINGO .85P
RICHARD HELL.BOY .85P
HUMAN LEAGUE.BOILED.80P
LURKERS.CLUE (WITH PIC FLEXIE DISC) .85P
TEARDROP EXPLODES. E.P. .99P
CAB VOLTAIRE.E.P. .85P
NAME DROPPING.FLYS (GREEN) .85P
NIPS.TIME .85P
MEKONS.WHERE .85P
PASSAGE.LOVE SONGS .85P
PROTEX.DONT RING .80P
PRAG-VEC.E.P. .99P
SPIZOIL.CITY .85P
" .6000 .85P
SUBWAY SECT.SCARED .85P
" .AMBITION .85P
SQUAD.£8 A WEEK .85P
KLARK KENT.KALYPSO (GREEN) .85P
POLICE.ROXANE .85P
DOLE.NEW WAVE LOVE .85P
CRUISIN' PICTURE DISCS. £I.49 EACH. £I2.50 THE SET.
DRIFTERS.LAST DANCE
EARES.REMEMBER
J ATKINS.BIRDS & BEES
EVERLYS.BIRD DOG
MONTEZ.LETS DANCE
DARIN.DREAM LOVER
TILLOTSON.POETRY
KATTY LESTER.LOVE LETTE[RS]
TEDDY BEARS.TO KNOW
DEL VIKINGS.COME GO
****
CHEAPIE DICKS.
DEPRESSIONS.GET OUT.40.
HEAT E.P. .50P
PATTI SMITH.SET FREE 12" .40P
COCKSPARRER.LOVE 12"45P
HOT RODS.LINE 12" .40P
PORK DUKES.BACON 12" (YELLOW) .35P
****
EATER.YO-YO's 12" (WHITE) .99P
DOLL.DESIRE 12" .99P
FLAMIN' GROOVIES. ACTION 12" .99P
JOHNNY THUNDER. MEMORY 12"(BLUE) .99.
RAMONES.ROCKAWAY 12" I.49P
ULTRAVOX.SLOW MOTION 12" (CLEAR) .99P
KRAFTWERK.NEON 12" (LUMINOUS) .99P
A.T.V.VIBING L.P. 2.99.
FALL.TRIALS L.P. 3.25.
REZILLOS.LIVE L.P.3.39.
UNDERTONES L.P. 3.39.
****
PACKING. I2p PER 7" 25p PER I2" 60p MAX.
****
STRANGE STORIES NO I6 35p INC P+P
****
PLEASE LIST ALTERNATIVE WHENEVER POSSIBLE.TA.
****

66, SOUTHCHURCH RD. SOUTHEND, ESSEX.

WRETCHED RECORDS

98 SOHO MARKET, NEWPORT PLACE, LONDON WC2H 7LA

ATV Longer, Life after, Action, Limp (all pics) each 80
Angelic Upstarts Murder of Liddle Towers (pic) 80
Angelic Upstarts I'm an upstart (pic) 85
B-52's Rock Lobsters (import) (pic) £1.35
Bears Insane (Good Vibrations) (pic) 80
Blondie Sunday Girl (Sung in French) (import) (pic) 99
Rats No. 1, Mary, Modern, Clockwork, Trap (pics) each 80
Bowie Boys keep swinging 85
Jean Jacques Burnel Freddie Laker (pic) 85
Buzzcocks Orgasm, What?, Don't Mind, Love you more, Ever Fallen?, Promises, Happy (all pics) each 80
Cabaret Voltaire Head Kick EP (pic) 80
Cash Pussies (& Sid Vicious) 99% is Shit (pic) 80
Chelsea Right, High Rise, Urban Kids (all pics) each 80
Clash White Riot, Remote, Complete, City Rockers, White Man (Logo), Tommy Gun, Civil War (pics) each 85
Cramps Surfin' Bird (import) (pic) £1.35
Cure Killing an Arab (Small Wonder) (pic) 80
Damned Love Songs (Choice of 4 pic sleeves) 85
Desperate Bicycles Occupied Territory (pic) 75
Devo Jocko Homo-Mongoloid (gatefold sleeve) 99
The Doll Don't Tango (pic) 80
Eater What she wants she needs (pic) 80
Electric Eels Agitated (pic) 80
Factory 2xEP (Cabaret / Joy / Dowie / Durutti) (pic) £1.49
Fall Bingo Master, New Thing (both pics) each 80
Fashion Steady Eddie (pic) 80
File under Pop Heathrow (pic) 80
P. Fitzgerald Safety, Backstreet, Paranoid EPs (pic) each 99
Gang of Four Damaged Goods EP (FAST) 80
Generation X Valley of the Dolls (multicolour) (pic) 85
Grow-Up EP (Object) (pic) 75
Hardware Speed Unit EP (pic) 99
Human League Being Boiled (FAST) (pic) 80
Iggy & Stooges Sick of You EP (BOMP) (pic) 80
Iggy I'm Bored (pic) 85
Jam Strange Town (pic) 85
Joe 9T & The Thunderbirds Joe 9T Theme (pic) 75
Klark Kent Kool to Kalypso (Green Kryptone) (pic) 80
Kleenex Ain't You (pic) 80
Kleenex You/U (NEW) (pic) 80
Leyton Buzzards 19 & Mad (pic) 80
Lines White Night (pic) 80
Lora (Essential) Logic Aerosol Burns (pic) 80
Lene Lovich Lucky Number (pic) 80
Lene Lovich Say When (pic) 85
The Lurkers Out in the Dark (pic) 85
Magazine Touch & Go (pic) 85
Mekons Where were you (FAST) (pic) 80
Members Offshore c/w Solitary (pic) 80
Menace GLC, Screwed Up, I need Nothing (pics) each 80
Metal Urbain Paris Maquis (pic) 80
Steve Miro Up & About (Object) (pic) 75
Molestors Disco Love (pic) 80
Monochrome Set Alphaville (pic) 80
Nicky & The Dots So Stuck (pic) 80
The Normal TVOD (pic) 80
O Level We love Malcom EP (pic) 80
Outcasts Teenage Rebel (Good Vibrations) (pic) 80
Passage New Love Songs EP (Object) (pic) 75
Penetration Danger Signs (pic) 85
Pirhanas Jilly (ATTRIX) (pic) 75
Protex Don't Ring Me Up (pic) 80
Pseudo-Existors EP (pic) 99
Punishment of Luxury Engine of Excess (pic) 85
PVC2 Pain (pic) 75
Raincoasts Fairytale in the Supermarket (pic) 80
Raped Paedophiles EP, Cheap Night (both pics) each 75
Rezillos Cold Wars 85
Rudi Big Time (Good Vibrations) (pic) 80
[illegible]

12" 12" 12" 12" 12" 12" 12" 12"
[illegible]

LP's LP's LP's LP's LP's LP's LP's LP's
[illegible]

STOP PRESS STOP PRESS STOP PRESS STOP PRESS
[illegible]

UK POSTAGE & PACKING: Add 10p for 1st 7" plus 5p for each extra 7". Add 40p for 1st 12" or LP plus 20p each extra 12" or LP. (Maximum UK postage £1 per order). Send S.A.E. for latest list. Overseas send IRC for latest list & postage rates.
MAIL ORDER PRICES APPLY IN SHOP IF YOU BRING THIS AD.
WHOLESALE / TRADE ENQUIRIES to FRESH RECORDS at above address or by telephone 01-286 3261 / 01-262 6027.

WE STOCK OVER 100 BOWIE RECORDS
WE DO NOT ADVERTISE RECORDS BEFORE THEY ARE RELEASED

BOWIE BOWIE BOWIE
1 7" HEROES / V2 (Jap I) £2.50
2 7" STARMAN / SUFF CITY (Jap I) £2.50
3 7" BE MY WIFE / SPEED (Jap I) £2.50
4 7" YAMERICANS / SUFF (Jap I) £2.50
5 7" S & VISION / N CAREER (Jap I) £2.50
6 12" B GLASS / A DECADE / ZIGGY (I) £1.50

BLONDIE BLONDIE BLONDIE BLONDIE
A few from our Blondie selection
Lp Parallel Lines (+ full length 'Heart') (I) £4.99
12" Sunday Girl (French & Eng) (P)(i) £2.99
12" Heart Of Glass (Voc & Inst) + Rifle r. (P) £2.99
12" Heart (V& I) (Different pic) (I) £2.99
7" Sunday Girl (French & Eng)(P)(I) £1.50
7" Denis / I'm One (I) £1.10
7" Telephone (diff pic to British) (I) £1.25
7" 11.59 / Heart Of Glass (I) £1.10
7" I'm Gonna Love You Too / Just Go Away (I) £1.10
SEX PISTOLS SEX PISTOLS SEX
7" Anarchy in the UK / I Wanna Be Me (I) (P) £1.50
7" Cosh The Driver / My Way(I)(P) £1.50
7" Holidays In The Sun (I) (P) £1.50
7" Pretty Vacant / Submission (I)(P) £1.50
7" Submission / New York (I)(P) £1.50
7" Vacant (P), Blow (P), Queen Holidays each 85p
7" Something else / Friggin In Riggin' (P) 85p
7" Silly Thing / Who Killed Bambi (P) 85p
12" Biggest Blow (P) (with interview) £3.99
7" P.I.L. Public Image Ltd 85p
7" ELIZABETH God Save The Sex Pistols 89p
7" MILITANT BARRY Pistol Boy (Tribute to Sid) 90p
12" MILITANT BARRY Pistol Boy £1.99
7" DAVE GOODMAN Homicide (P) 90p
7" CASH PUSSYS 99% Is . . . (INCLUDES INTERVIEW WITH SID AND PIC OF HIM) 90p
12" 12" 12" 12" 12" 12" 12" 12" 12"
A tiny selection from our catalogue
12" IAN DURY Rhythm Stick (Import copy) £2.99
12" IAN DURY Rhythm Stick (British copy) £1.99
12" BLONDIE Sunday Girl (Fr & Eng)(I)(P) £2.99
12" MIKE OLDFIELD Guilty (E) (P) £1.49
12" CHRIS REA Diamonds (E)(P) £1.49
12" GARY'S GANG Keep On Dancing (E)(I) Only £1.99
12" MEMBERS Offshore Banking Business (P) £1.49
12" McFADDEN / WHITEHEAD Ain't No Stoppin' (E,I) £2.99
12" MELBA MOORE Pick Me Up, I'll Dance (E,P) £1.99
12" VOYAGE Let's Fly Away (P) 99p
12" AWB Walk On By (E)(P) (blue) £1.49
12" BONEY M Hooray, It's A Holiday (yell)(P) £1.49
12" ERUPTION One Way Ticket £1.49
12" SARAH DASH Sinner Man (E)(P) £1.99
12" GEORGE DUKE Dukey Stick / Party Down (E,P) £1.99
12" PHILLY CREAM Jammin' At The Disco (E) £1.99
12" PENETRATION Danger Sign (P) £1.49
12" TUBEWAY ARMY Down In The Park (P) £1.49
12" NORTH BANK Arsenal, We're Behind You (P) £1.99
12" DOOBIES A Fool Believes (P)(E) £1.79
12" DENIS BROWN Ain't That Lovin' You (P,E) £1.99
12" HUMAN LEAGUE Dignity Of Labour (P) £1.99
12" GLORIA GAYNOR I Will Survive (E) £1.99
12" MOTORHEAD Overkill (5.10) £1.49
12" POISON GIRLS Piano Lessons (P) £1.99
12" FLOATERS Float On (Full length) 99p
12" ELO Showdown / Roll Over Beethoven (P) £1.49
12" DEEP PURPLE Black Night / Strange Kind (P) £1.49
12" VILLAGE PEOPLE In The Navy (6 mins) £1.50
12" ROY AYRES Heat Of The Beat (E) £1.25
12" ALICIA BIRDGES I Love The Night Life (E) £1.49
12" WINGS Good night Tonight (7 mins)(P) £1.79
12" A/SIMPSON Seems To Hang On (E) £1.25
12" BOHANNON Cut Loose (E) £1.25
12" DEVO Satisfaction (Stiff) £1.25
12" BOWIE Fame/Beauty and Beast (P)(I) £2.50
12" BOWIE Heroes (6.00)(Same pic as above)(I) £2.50
12" EDDIE HENDERSON Prance On (E)(P) £1.49
12" RHANI HARRIS 6 Million Steps (E) £1.50
12" KRAFTWERK Neon Lights (luminous)(P) £1.99
12" ANDY GIBB Our Love/ Shadow Dancing (E) (blue) £1.99
12" RAMONES Rockaway Beach (P) £1.99
12" PIRATES All In It + Shakin' (both pic) each 99p
12" T CONNECTION Do What You Wanna Do (7.00) £1.99
12" EATER Yo yos ep(white) (P) £1.25
12" PHIL HURT Givin' It Back (E) £1.49
12" DONALD BYRD T.Y.F.F.U.M.L. (E) 99p
12" M DIBANGO Blow/ S Explosion (both 8 mins) £1.50
12" IKE AND TINA TURNER Nutbush City Limits (P) £1.49
12" TRAMMPS D Inferno (10.00) / Happy People (7.00) £2.50
12" RODS Life On The Line (P) 99p
12" SHALAMAR Take That To The Bank (E) £2.75
12" SANTANA All Right+One Chain (pic) each £1.29
12" YES Going For The One (P) £2.50
12" DONNA SUMMER Back In Love+2 (P) 99p
12" BONEY M Painter Man (yell or red) (P) £1.49
12" GEORGE BENSON Love Ballad (E) £1.79
12" BLUE OYSTER CULT Don't Fear Reaper (P) £2.99
12" BOILING POINT Let's Get Funkitified (P,E) £1.99
12" CHIC I Want Your Love /Funny Bone £1.79
12" COMMODORES Flying High (E) £1.99

12" M Pop Muzik (double groove) (P) £1.49
12" DYLAN Stop Crying + Love In Vain (pics) each £1.99
12" LENE LOVICH Lucky no (red or all label) each £1.49
12" DILLINGER Cocain In My Brain (White)(P,E) £1.49
12" DOLL Desire Me (pic) £1.49
12" THREE DEGREES The Runner (E) (white) £1.25
[illegible]
12" GQ Disco Nights (rock freak)(E) £1.49
12" MARVIN GAYE Got To Give It Up (11.00)(P) £1.49
12" FLB Boogie Town (E) £1.49
12" GIBSON BROS Cuba (E) £1.49
12" HI TENSION British Hustle (E)(P) £1.50
12" ROLLING STONES Miss You (6 mins) (pink) (P) £3.50
12" HOT GOSSIP Starship Trooper (P) £2.95
12" HAWKWIND Silver Machine (mirror pic) £3.99
12" NARADA M WALDEN Don't Want Nobody Else (E) £1.49
12" GENE CHANDLER Get Down (E) (pink)(P) £1.75
12" EDWIN STARR Contact (E)(pink)(P) £1.75
12" RICK JAMES High On Life / You and I (both E)(P) £1.49
12" V People YMCA (6.47)(I) £2.50
12" LENNY WHITE Lady Madonna (E) 99p
12" O'JAYS I Love Music (9.34) / Love Train (6.14)(P) £1.99
12" ISLEYS Next Phase Parts 1 & 2(P) £1.50
12" INNER CIRCLE Everything Is Great (E) £1.40
12" RONNIE JONES Groovin'/Me & Myself (both E) 99p
12" KANDIATE Don't Wanna Say Goodnight £1.25
12" KINKS Fly Like Superman (P) £1.49
12" LA BIONDA One For You, One For Me (E) 99p
12" LIGHT OF THE WORLD Swingin (E) £1.50
COLOUR COLOUR COLOUR COLOUR
A tiny selection from our coloured catalogue
LP DEEP PURPLE In Rock (green) (I) £4.99
LP DEEP PURPLE 24ct (mauve) (I) £4.99
LP DEEP PURPLE Singles Mark 2 (purple) £4.40
LP MOTORHEAD Overkill (green) £4.40
LP RUSH Hemisphere (red)(I) £4.39
LP PINK FLOYD Dark Side (white) (I) £4.99
LP 3'RD WORLD ADDIS (+ FULL 'Found Love')(blue) £3.99
LP STEELY DAN Can't Buy (gold) (I) £3.99
LP JOHN TRAVOLTA (clear)(I) £3.99
LP DEVO 6 hits (Yellow)(I) £3.99
LP ELVIS Gold Records vol 1,2,3,4+Legend. Perf. vol 1,2,3, (gold)(I) £4.99 each. Set of 7 £29
LP DICKIES Shrinking Dickies (yellow) £2.50
LP WORLDS WORST RECORD 20 'Orribles (green) £3.99
7" RAINBOW LA Connection (red)(P) 99p
7" STRANGLERS 4 track EP (pink)(P)(I) £1.25
7" GENERATION X King Rocker (yellow, orange, red or pink) (All different pics) each £1.50
7" LURKERS Clue(+gold flexi)(P) £1.99
7" D COVERDALE Snakebite EP (white)(P) £1.50
7" DR FEELGOOD Milk & Alc (br& Wh)(P)each £1.50
7" KLARK KENT Don't Care+ Too Cool (green) (P) each 85p
7" GENE SIMMONS Radioactive(red)(P+mask) 90p
7" SHAWN CASSIDY Hard Love (picture record) 99p
7" QUO Dustpipe/Matchstick Men(gold)(P) 99p
7" KINKS Really Got Me / All Day & Night (gold)(P) 99p
7" YELLOW DOG Wait Until Midnight (yellow) 75p
7" WIRE Outdoor Miner (white)(P) 85p
7" FLYS Waikiki Beach (Yellow)(P) 70p
7" UFO Shoot Shoot (clear)(P) 99p
7" JAM Strange Town (yellow)(I) £1.25
7" LIGHTNING OLDIES Custom care picture discs set of 10 £13.99 (p&p free)

POSTAGE & GOOD PACKING 12" 1 = 45p. More than 1 = 30p each. (Maximum £1.50). 7" 1 = 20p. More than 1 = 10p each (Max. 50p). OVERSEAS P & P 12" 70p each. 10 or more = 50p each. 20 or more = 30p each. 7" 25p each. 20 or more = 10p each. PLEASE ALLOW 10 DAYS CLEARANCE FOR CHEQUES

(Postal orders mean quicker delivery)

ALL RECORDS ARE BRITISH UNLESS MARKED IMPORT (I)

P= Pictue Sleeve. E = Extended version

WOULD YOU LIKE TO RECEIVE ALL OUR COLLECTOR'S LISTS AS SOON AS THEY ARE PRINTED? Then send your name and address + £1 (overseas 10 IRCs). This will entitle you to approx. 12 catalogues.

Adrians

The Record Specialist
Address: WICKFORD SHOPPING HALL (Ref N), WICKFORD, ESSEX
Open Mon—Sat 9—6, Weds 9—1

COLOUR VINYL AT £2.79

OFFER OF THE WEEK!

Bob Seger	**— Stranger In Town (silver)**	**£2.79**
Eagles	Greatest Hits (green)	£2.79
Led Zeppelin	IV (white)	£2.79
Fleetwood Mac	Rumours (white)	£2.99
Pink Floyd	Dark Side of the Moon (white)	£2.99
Rolling Stones	Black and Blue (blue)	£2.99
Pork Dukes	Pig In A Poke (pink)	£1.99
Motorhead	First (white)	£2.99
ELO	Out of the Blue 2LPs (blue)	£4.99
Bowie	Stage 2LPs (yellow)	£4.99
Deep Purple	24 Carat (purple)	£2.99
Rod Stewart	Atlantic Crossing (orange)	£2.99
Picture Discs		
Blondie	Parallel Lines	£6.99
Mike Oldfield	Tubular Bells	£4.99
Brothers Johnson	Blam (ltd. edition)	£8.99
Meatloaf	Bat Out of Hell	£8.49

Postage and Packing 41p per record

Payment: Cheques or postal orders made payable to Old Jock, 56 Standard Road, London NW10. (UK only)

NAME..........
ADDRESS..........
QTY. TITLE

YOU ARE PAYING TOO MUCH FOR RECORDS AND CASSETTES

INLAND AND OVERSEAS CUSTOMERS

WHY PAY OVER £4 FOR LP's/TAPES? WRITE OR PHONE FOR OUR FREE CATALOGUES

1. Over 3,000 top selling brand new UK listings from £3 and special offer brand new overstocks and imports from £1.90. Free postage on all inland orders and most overseas orders. All brand new items guaranteed unplayed and factory fresh. Further 10% discount on larger orders — **SAVE UP TO £1.75 ON TOP SELLING ITEMS.**
2. 1,000 brand new UK and imported classic evergreen singles dating from the early 50's onwards.
3. Extensive range of accessories — cases, pvc covers, stylii, anti-static materials, BASF and EMI tapes, etc.
4. Thousands of quality guaranteed second hand LP's and tapes at bargain prices.
5. Your unwanted good conditioned items bought for cash or accepted in part exchange for **ANY** brand new LP's of **YOUR** own choice. Send S.A.E. with list first or phone for genuine generous offer.

COB RECORDS, N2, INTERNATIONAL MAIL ORDER DEPT., PORTHMADOG, GWYNEDD, WALES, UK. Tel. (0766) 2170/3185 Mon—Fri 9 am—5 pm.

SAVE ££££'s AT COB
(Over 20,000 satisified customers worldwide).

25% DISCOUNT
ON RECORDS & CASSETTES

OVER 1000 LP & CASSETTE TITLES TO CHOOSE FROM

ADAM RECORDS

Great NEW Catalogue

- ★ ALL LEADING MANUFACTURERS: EMI, CBS, POLYDOR, RCA, PYE, DECCA, PHILIPS, WEA, etc.
- ★ Accessories Too ★ Money Back Guarantee

Plus FREE OPENING OFFER
Send for your FREE Catalogue today

To: Adam Records, Adam St., Birmingham B7 4AG.
Name..........
Address..........

NME11

FOR DETAILS OF ADVERTISING ON THE PLATTERSTALL, CONTACT SUNIE ON 01-261 6172

PARROT RECORDS

LPs
Steve Hillage Radio Dome Music (clear vinyl)...£2.25
Rezillos — Live & Can't Stand £3.25 each
Magazine — Real Life & Daylight £3.49 each
Squeeze — 1st & Cool £3.39 each
Bob Dylan — Budokhan (English) £5.49+50p p&p
Who — Kids Are Alright (May) £5.99+50p p&p
Thin Lizzy — Black Rose £3.59
Ian Dury — Do It Yourself (May) £3.25
Cure — Three Imaginary Boys £3.75
Patrik Fitzgerald — Grubby Stories £3.10
Reggae Regulars — New £3.39
Molly Hatchett — New £3.39
Fischer Z — World Salad £3.49
Crazy Horse — Crazy Moon £3.39
Wayne County — Things Your Mother £3.79
Simple Minds — Life In A Day £3.49
Scorpions — Love Drive £3.25
Bishops — Cross Cuts £3.25
Steel Pulse — Tribute To The Martyrs £3.49
Lurkers God's Lonely Men £3.25
Undertones £3.25
Dennis Brown Words of Wisdom £3.25
Israel Vibrations The Same Song £3.79
Robert Fripp Exposure £3.49
Lou Reed Bells £3.49
Only Ones Even Serpents Shine + 1st. each at £3.25
The Members — Chelsea Nightclub £3.49
Tubeway Army — Replicas £3.25
Pop Group — Why £3.25
Iggy Pop — New Values £3.79
JJ Burnel — Euroman £3.49
The Fall — Witch Trials £2.99
Pistols — R&R Swindle £5.49 + 50p p&p
Skids — Scared to Dance £3.49
Stranglers — X Certificate (Live) £3.49
Elvis Costello — Aim, Model, Forces each £3.49
Stiff Little Fingers £2.99
Ian Dury — New Boots (inc. Sex & Drugs) £3.49
Ramones — 1, 2, 3, Ruin each £3.25
Sham 69 — Truth, Life each £3.75
Jam — City, World, Cons each £3.75
Clash — 1st, Rope each £3.49
Siouxsie & Banshees — The Scream £3.75
Blondie — 1st, Plastic, Lines each £3.25
Ultravox — 1st, HaHa, Systems each £3.49
Buzzcocks — Bites, Music each £3.49
Wire — Flag, Chairs each £3.25
Stranglers — Rattus, Heroes, B & W each £3.49
Pistols — Bollocks £3.69
7 and 12 Inchers
Bill Nelson — Revolt 12" 99p
Raincoats — Fairy Tale 7" 75p
The Damned — Love Song 7" 75p
Iggy — I'm Bored 7" 75p
Punishment of Luxury 7" 75p
Penetration — Danger Signs 12" £1.25
Members — Offshore Banking 12" £1.25
Elvis Costello — Accidents Will Happen 7" 75p
Clash — Cost Of Living 7" EP £1.25
Fatal Microbes — Violence Grows 12" EP £1.79
Cash Pussies — 99% 7" 75p
Crass — Feeding of 5,000 12" £1.75
Stranglers — Peaches (pic sleeve) 7" 75p
Human League Dignity of Labour 12" £1.49
Wayne County — Fxxk Off (EP Gold) 7" 89p

Mail Order Details: Cheques/POs to Parrot Records, 22 Long Wire Street, Colchester, Essex. Tel. Colchester 71060

ALBUMS & 12'ers — 1 item 35p, 2 50p, 3 65p, 4 80p, 5 95p, Over 5 free (Europe £1 each.) 7" Singles 10p each (Europe 25p each).

Rival RECORDS

ADDRESS DEPT N, 42 SOUTHERN HAY, BASILDON, ESSEX SS14 1ET

SAVE £££s ON THESE CLASSIC ALBUMS

PINK FLOYD
OBSCURED BY CLOUDS £3.39
ATOM HEART MOTHER £3.49
MEDDLE £3.49
DARK SIDE OF THE MOON £3.49
WISH YOU WERE HERE £3.49
BEATLES
FOR SALE £3.39
PLEASE PLEASE ME £3.39
HEY JUDE £3.39
SGT. PEPPER'S £3.39
QUEEN
NEWS OF THE WORLD £3.49
DAY AT THE RACES £3.49
NIGHT AT THE OPERA £3.49
E.L.O.
OUT OF THE BLUE (2 LPs) £3.49
NEW WORLD RECORD £2.99
FACE THE MUSIC £2.99
ROLLING STONES
ROLLED GOLD (2 LPs, hits) £4.49
SOME GIRLS (original inner sleeve) £3.99
YES
TORMATO £2.99
GOING FOR THE ONE £2.99
STRANGLERS
NO MORE HEROES £3.49
RATTUS NORVEGICUS £3.49
JEFFERSON AIRPLANE
FLIGHT LOG (3 LPs best of) £2.99
WINGS
WINGS OVER AMERICA (3 LPs, live) £5.99
ELVIS
Two rare imports: JAILHOUSE ROCK / ROCK IS BACK £5.99 ea

FROM £1 OFF TOP SELLING NEW WAVE ALBUMS

STIFF LITTLE FINGERS — Inflammable Material £3.25
SQUEEZE — Cool For Cats £3.49
STRANGLERS — X Cert Live £3.25
TOM ROBINSON — 1st & TRB2 £3.25 ea
BLONDIE — 1st/Plastic Letters/Parallel Lines £3.49 ea
POLICE — Outlandos d'Amour £3.49
REZILLOS — Mission Accomplished £3.39
TUBEWAY ARMY — Replicas £3.39
THE RED CRAYOLA — Soldier Talk £3.39
CLASH — 1st/Give 'em Enough Rope £3.49 ea
MAGAZINE — Secondhand Daylight £3.69
THE ONLY ONES — Even Serpents Shine £3.49
THE JAM — All Mod Cons £3.69
THE LURKERS — Fulham Fallout £3.39
THE RODS — Life On The Line £1.99
NICK LOWE — Jesus Of Cool £1.99
TELEVISION — Marquee Moon £1.99

12" SINGLES

DENNIS BROWN — Money In My Pocket £1.49
KEITH BARROW — Turn Me Up £1.29
FOXY — Hot Numbers £1.29
EDDIE HENDERSON — Cyclops £1.39
GAZ — Sing Sing £1.49
EVELYN CHAMPAGNE KING — Shame £1.49
OLYMPIC RUNNERS — Keep It Up £1.49
IAN DURY — Rhythm Stick £1.49
LENE LOVICH — Lucky Number £1.99

POSTAGE & PACKING: 1 12"=35p, 2=50p, 3=65p, 4=80p, 5=95p, over 5 free! CHEQUES & POSTAL ORDERS ONLY

RECORD SALE IN CROYDON!

WHOLESALERS CLEARANCE SALE TO THE PUBLIC

- ☆ up to £1.50 off all Chart & Catalogue Albums
- ☆ thousands of Albums from 50p
- ☆ all singles havily discounted
- ☆ large selection of Chart 12" singles

FREE single with every £10 spent

OPEN THIS WEEKEND SAT., SUN., MON. (5th, 6th, 7th) 10 a.m. — 6 p.m.
Access and Barclaycard Welcome
at
8 Commerce Way, off Purley Way (A23) Croydon, Surrey.
Tel: (01) 680 4533
Ample car parking space

ALL STOCKS MUST GO!

Rock Bottom

subway records

7b Manchester Street, Southampton, Hants.

7 INCH
ANGELIC UPSTARTS — Liddle (P) ... 85p
ANGELIC UPSTARTS — I'm Upstart 12" ... 99p
ANGELIC UPSTARTS — I'm Upstart (P) ... 85p
ADVERTS — TV's Over (P) ... 85p
B52's — Rock Lobster (P) ... £1.30
BOWIE — Breaking Glass EP (P) ... 85p
BOWIE — Fame/Beauty 12" (P) ... £2.99
BLONDIE — Sunday Girl (P) ... 85p
BLONDIE — Sunday Girl 12" (P) (remix) ... £1.79
BLONDIE — Sunday Girl 12" (French) ... £2.90
BLONDIE — Telephone (P) ... 90p
BLONDIE — Heart 12" (P) (French) ... £2.90
BLONDIE — Heart/Denis/Rip Her ... ea 85p
BLONDIE — Picture/Presence ... ea 85p
J. J. BURNEL — Laker (P) ... 85p
BLACK SABBATH — Road (purple) ... 85p
BUZZCOCKS — Orgasm/What Do (P) ... ea 85p
BUZZCOCKS — Love You/Fallen (P) ... ea 85p
BUZZCOCKS — Promises/Mind (P) ... ea 85p
BUZZCOCKS — Everybody's Happy (P) ... 85p
COSTELLO — Detectives (P) ... £1.49
COSTELLO — Alison (US remix) ... 99p
COSTELLO — Sunday's Best — Accidents ... 99p
COSTELLO — Radio/Pump (P) ... ea 95p
COSTELLO — Chelsea (P) ... 95p
COSTELLO — Radio 12" ... £25.00
CLASH — Riot/Remote (P) ... ea 85p
CLASH — Complete/City (P) ... ea 85p
CLASH — Tommy/Civil (P) ... ea 85p
CLASH — White Man (logo) ... 85p
CRASS — Feeding 5,000 12" ... £1.99
J.C. CLARKE — Post War Glam (P) ... 85p
CABARET VOLTAIRE — EP (P) ... 90p
CURE — Arab (original) (P) ... 85p
COWBOY INTERNATIONAL — Aftermath (P) ... 85p
DEVO — Jocko Homo (P) ... 99p
DEVO — Be Stiff 12" ... £2.25
DEVO — Be Stiff (yellow) 12" ... £4.25
DOLL BY DOLL — Palace Of Love (P) ... 85p
DEAD FINGERS TALK — Crazy (P) ... 85p
IAN DURY — Rhythm Stick (P) ... 85p
IAN DURY — Rhythm Stick 12" ... £1.99
IAN DURY — Sex & Drugs 12" (P) ... £2.75
DOLL — Desire Me 12" (P) ... £1.49
DESTROY ALL MONSTERS — Bored (P) ... 80p
DILLINGER — Bionic Dread (P) ... 85p
DILLINGER — Cocaine Brain ... 85p
DICKIES — Destruction (pink) (P) ... 90p
DICKIES — Give It (white) (P) ... 90p
DICKIES — Paranoid 10" EP (white) ... £2.50
DEEP PURPLE — Night (Col P) JAP ... £2.40
DEEP PURPLE — Tokyo-Night (P) ... 99p
DEEP PURPLE — Night-Woman (P) 12" ... £1.49
EDDIE & RODS — Life On Line (P) ... 85p
EDDIE & RODS — Media/Power (P) ... ea 85p
ELO — It's Over ... 99p
ELO — Showdown/Beethoven 12" (P) ... £1.49
ELO — Sweet Talking (lilac) 12" (P) ... £2.75
ESSENTIAL LOGIC — Aerosol (P) ... 80p
FISH TURNED HUMAN — Turkeys EP (P) ... 99p
FALL — Bingo/New Thing (P) ... ea 80p
FLYING LIZARDS — Summertime (P) ... 85p
P. FITZGERALD — Back St EP (P) ... 99p
P. FITZGERALD — Sewn Up (P) ... 85p
P. FITZGERALD — Safety EP (P) ... 99p
P. FITZGERALD — Paranoid EP (P) ... 99p
FACTORY SAMPLE — EP (2×7") (P) ... £1.69
FLYS — Beverly (P) ... 85p
FINGERPRINTZ — Friend (blue) (P) ... 85p
GANG OF FOUR — Goods EP (P) ... 80p
GEN X — King (red/pink/yellow) ... ea 99p
GEN X — King Rocker (P) ... 85p
GEN X — Valley Dolls (multicol) (P) ... 99p
GENESIS — Go West Young Man ... 99p
GENESIS — Spot Pigeon (P) ... £1.25
GORDON GILTRAP — Fear Of Dark EP (P) ... 85p
GORDON GILTRAP — Fear Of Dark EP 12" (P) ... £1.99
GORDON GILTRAP — Fear Of Dark 12" (pic disc) ... £2.25
HUMAN LEAGUE — Boiled (P) ... 80p
HUMAN LEAGUE — Dignity 12" EP (P) (& Flexi) ... £1.49
RICHARD HELL — Replaceable (P) ... 85p
IAN HUNTER — Daylight (white) ... 85p
HEARTBREAKERS — Chinese Rocks 12" ... £1.99
HORSLIPS — Sold America (P) ... 85p
JAM — Strange Town (P) ... 85p
JOE JACKSON — Sunday Papers (P) ... 85p
KLEENEX — Ain't You - Heidi (P) ... 80p
KLARK KENT — Kalypso (green) (P) ... 85p
KLARK KENT — Don't Care (green) (P) ... 85p
KISS — Mr Speed 12" (Imp) ... £2.99
KINKS — Superman 12" ... £1.49
KRAFTWERK — Neon Lights 12" (Lumin) ... £1.49
GREG KIHN — Remember (P) ... 85p
NICK LOWE — American Squirm (P) ... 85p
LEYTON BUZZARDS — 19 & Mad (P) ... 80p
LED ZEPPELIN — Immigrant Song (JAP) ... £2.40
LED ZEPPELIN — Hey Hey - Immigrant ... 99p
LED ZEPPELIN — Candy Store (JAP) ... £2.40
LED ZEPPELIN — Trampled (JAP) ... £2.40
LED ZEPPELIN — Trampled ... 99p
LED ZEPPELIN — Rock & Roll (JAP) ... £2.40
LED ZEPPELIN — Rock & Roll - Sticks ... 99p
LED ZEPPELIN — Good Times (JAP) ... £2.40
LED ZEPPELIN — Black Dog - Misty ... 99p
LED ZEPPELIN — Whole Lotta Love (JAP) ... £2.40
LED ZEPPELIN — D'y'maker (JAP) ... £2.40
LURKERS — Just 13 (P) ... 85p
LENE LOVICH — Lucky Number (P) ... 85p
LEW LEWIS — Lucky Seven (P) ... 85p
MEKONS — Where Were You (P) ... 80p
MONOCHROME SET — Frank (P) ... 80p
MOSKOW — Man From Uncle (P) ... 80p
MEMBERS — Suburbs (P) ... 85p
MEMBERS — Off Shore Banking (P) ... 85p
MEMBERS — Off Shore Banking 12" (P) ... £1.49
MENACE — I Need Nothing (P) ... 80p
'M' — Moderne Man (orig) (P) ... 99p
'M' — Pop Muzik 12" (3 groove) ... £1.99
'M' — Pop Muzik (P) ... 85p
BOB MARLEY — Stir It Up 12" (P) ... £2.90
MAGAZINE — Everything/Touch (P) ... ea 85p
MAGAZINE — Rhythm Cruelty (P) ... 85p
MOTORHEAD — Overkill 12" (P) ... £1.75
NORMAL — TVOD (P) ... 80p
NAZARETH — Whatever (P) ... 85p
NEON — Don't Eat Bricks (P) ... 85p
NAUGHTY LUMPS — Iggy Pop (P) ... 80p
NOT SENSIBLES — Death Disco EP (P) ... 85p
O LEVEL — Malcolm (P) ... 80p
O LEVEL — East Sheen (P) ... 80p
ONLY ONES — Another Girl (orig) (P) ... 85p
ONLY ONES — Got To Pay (P) ... 85p
MIKE OLDFIELD — Guilty 12" ... £1.49
GRAHAM PARKER — Mercury Poisoning (Promo 12") ... £5.49
NICK PLYTAS — Your Dreams (P) ... 75p
PROTEX — Don't Ring Me Up (P) ... 80p
POP GROUP — Good & Evil (P) ... 85p
POP GROUP — Good & Evil 12" (P) ... £1.49
IGGY POP — Bored (P) ... 85p
POLICE — Lonely/Losing (P) ... ea 85p
POLICE — Roxanne (P) ... 85p
PINK FLOYD — Free Four/Sky (P) ... ea 99p
PINK FLOYD — Days/Cigar (P) ... ea 99p
PINK FLOYD — Money ... 99p
TOM PETTY — Need To Know (P) ... 85p
TOM PETTY — Listen To Her Heart 12" (P) ... 1.49
QUEEN — Bohemian Rhapsody ... 99p
QUEEN — Don't Stop Me (P) ... 85p
QUEEN — Bicycle/Spread (P) ... ea 85p
ROBERT RENTAL — Paralysis (P) ... 80p
RESISTANCE — Kidnapped (P) ... 80p
RED NOISE — Furniture (Red) (P) ... 85p
RED NOISE — Revolt Into (blue) (P) ... 85p
RED NOISE — Revolt Into 12" (P) ... £1.49
RADIO STARS — Real Me/Rabbit (P) ... ea 85p
RUTS — In A Rut ... 80p
ROK 1/2 — (Squire/coming shortly) ... 65p
ROK 3/4 — (Just Frank/Split Screens) ... 65p
ROK 5/6 — (VIPs/Urban Disturbance) ... 65p
ROK 7/8 — (Hazard/Clerks) ... 65p
RAPED — Paedophiles EP (P) ... 99p
JON RICHMAN — Lydia (P) ... 85p
JON RICHMAN — Road Run (live) (P) ... 85p
ROXY MUSIC — Dance Away (P) ... 85p
ROXY MUSIC — Trash (P) ... 85p
RECORDS — Love Letter 12" ... 99p
KEITH RICHARDS — Run Rudolph (P) ... 85p
RUMOUR — Frozen Years (P) ... 85p
PAUL STANLEY — Hold Me (purple) (P) ... 90p
SKIDS — Into Valley (P) ... 85p
SHAM 69 — Questions Answers (P) ... 85p
SHAM 69 — Hurry Up Harry (P) ... 85p
SQUEEZE — Cool For Cats (pink) (P) ... 85p
SQUEEZE — Bang (green) (P) ... 85p
SCRITTI POLITTI — Skank Bloc (P) ... 80p
SEX PISTOLS — Queen (JAP) ... £2.40
SEX PISTOLS — Silly Thing (P) ... 85p
SEX PISTOLS — Something Else (P) ... 85p
SEX PISTOLS — Innocent (P) ... 85p
SEX PISTOLS — New York - Submission (P) ... £1.49
SEX PISTOLS — Holidays In The Sun (P) ... £1.49
SEX PISTOLS — Anarchy (P) ... £1.49
SEX PISTOLS — Anarchy 12" (P) ... £2.75
SPIZZOIL — 6,000 Crazy (P) ... 80p
SPIZZOIL — Cold City EP (P) ... 80p
STEEL PULSE — Prediction 12" (P) ... £1.40
SCARS — Adult/ery (P) ... 80p
STRANGLERS — Peaches (P) ... 85p
STRANGLERS — EP (pink) (P) ... 99p
SIOUXSIE & BANSHEES — Hong Kong (P) ... 90p
SIOUXSIE & BANSHEES — Staircase (P) ... 85p
STEELY DAN — Rikki (yellow) (P) ... 85p
STIFF LITTLE FINGERS — Ulster (P) ... 80p
SPARKS — No.1 Song (P) ... 85p
SPARKS — No.1 Song 12" (red) (P) ... £1.49
SWELL MAPS — Dresden Style (P) ... 80p
PATTI SMITH — Frederick (P) ... 85p
RACHEL SWEET — Pieces (P) ... 85p
RACHEL SWEET — Baby (P) ... 85p
SHAPES — EP ... 99p
STAA MARX — Crazy Weekend (P) ... 85p
SPLIT ENZ — Mental Notes (P) ... 85p
SPORTS — Radio EP (P) ... 85p
SUPERTRAMP — Logical Song (P) ... 85p
SUPERTRAMP — Logical Song (diff P) ... 90p
BOB SEGER — Till Shines (P) ... 85p
BOB SEGER — Till Shines 12" (P) ... £1.49
SMIRKS — American Patriots (P) ... 85p
PETER TOSH — Don't Look Back 12" (P) ... £1.49
TEARDROPS — Fashion 12" (P) ... £1.25
TEARDROP EXPLODES — Gas EP ... 85p
THIN LIZZY — Alibi (P) ... 90p
TV PERSONALITIES — Grundy EP (P) ... 80p
GEORGE THOROGOOD — Trouble EP ... 80p
TUBEWAY ARMY — Park (P) ... 85p
TUBEWAY ARMY — Park 12" (P) ... £1.49
THIRD WORLD — One Cold Vibe (P) ... 85p
THIRD WORLD — 96° In Shade (P) ... 85p
JOHNNY THUNDERS — Memory 12" (yellow) ... £1.49
TRB — Bully/2468 (P) ... ea 85p
UFO — Shoot EP (clear) (P) ... 90p
UFO — Born To Lose (P) ... 90p
UNDERTONES — Kicks EP (P) ... 99p
USERS — Kicks In Style (P) ... 80p
UK SUBS — CID (orange) (P) ... 80p
VERMILLION — Women (P) ... 80p
VICE CREAMS — EP (P) ... 80p
VEINS — Lose Control (P) ... 80p
WALL — New Way EP (P) ... 80p
WIRE — Outdoor (white) (P) ... 85p
WASPS — Teenage Treats (P) ... 85p
WHO — Long Live Rock (P) ... 85p
WHO — Trick Of Light ... 99p
X RAY SPEX — Germ Free (P) ... 85p
X RAY SPEX — Inflammable (P) ... 85p
XTC — This Is Pop (P) ... 85p
YOBS — Silent Night (P) ... 80p

NEWIE 7"/12"
DICKIES — Banana (yellow) (P) ... 85p
REZILLOS — Cold Wars (P) ... 85p
DR FEELGOOD — Price (blue) (P) ... 85p
DR FEELGOOD — Price (brown) (P) ... 85p
DR FEELGOOD — Price (mauve) (P) ... 85p
TUBES — Prime Time (red) (P) ... 85p
TUBES — Prime Time (yellow) (P) ... 85p
TUBES — Prime Time (blue) (P) ... 85p
TUBES — Prime Time (green) (P) ... 85p
LEYTON BUZZARDS — Hanging (Lumin) (P) ... 99p
DAMNED — Love Song (P) ... 85p
UNDERTONES — Jimmy (P) ... 85p
ELVIS COSTELLO — Accidents (P) ... 85p
LENE LOVICH — Say When (P) ... 85p
LENE LOVICH — Say When 12" (P) ... £1.40
RUMOUR — Traffic (red) (P) ... 85p
IGGY POP — Bored (P) ... 85p
RUMOUR — Traffic (green) (P) ... 85p
PATTI SMITH — Frederic (P) ... 85p
RUMOUR — Traffic (amber) (P) ... 85p
SQUEEZE — Cool For Cats 12" (P) ... £1.49
LURKERS — (2 × 7") (P) ... 99p

MAIL ORDER MUSIC FRANTIC MAIL ORDER MUSIC

Send off the coupon for your new catalogue of over 1000 cut price albums

UP TO £1.39 OFF

With retail prices for LP's and tapes now approaching £5, the FRANTIC MAIL ORDER COMPANY offers you a truly amazing opportunity to purchase over 1,000 titles with discounts up to £1.39 off the retail prices for single albums and larger discounts for double albums.

ATTENTION OVERSEAS!

Our associate company TANDY'S RECORDS LTD were one of the pioneers and now the leaders in personal mail-order export and wholesale exports to all parts of the world. Write or phone TANDY'S today at the same address as shown in the FRANTIC coupon opposite.

Please send to me the new FRANTIC Catalogue
FRANTIC MAIL ORDER COMPANY, WARLEY
WEST MIDLANDS, B66 4BB. Tel: 021-429 6441/2
Telex: 338459

Name...

Address...

WEST 4 RECORD COVERS

LP Polythene (200G) 25 £1.20; 50 £2.25; 100 £3.00; 250 £6.55; 500 £12.00; 1,000 £20.20.
LP Polythene (400G) 25 £1.90; 50 £3.20; 100 £6.55; 250 £13.50; 500 £19.50; 1,000 £38.55.
LP Paper Polylined (inners) 30 £2.95; 100 £8.60
LP White paper (inners) 50 £3.50; 100 £6.45
PVC Double LP 1 @ 35p; 10 £3.50
LP PVC (Heavy duty) 25 £5.55; 50 £9.90; 100 £13.55.
Singles Card Polylined 30 £3.20
Singles Paper 100 £2.25
Singles PVC (Heavy duty) 25 £2.85; 50 £5.35; 100 £10.15.
Singles Polythene (400G) 50 £1.80; 100 £2.35; 250 £5.15; 500 £9.80; 1,000 £18.50.
Singles white card 30 £2.85.
PRICES include postage and packing in U.K., Eire, Channel Islands and B.F.P.O.s. Overseas customers write for list.
CHEQUE or P.O. with order please, or shoppers welcome to save postage at:—
West 4 Tapes and Records, 169 Chiswick High Road, London, W4 2DR. Dept. NME.

PENETRATION — Danger Signs (P) ... 85p
PENETRATION — Danger Signs 12" (P) ... £1.49
STRANGLERS — Peaches (P) ... 85p
PUNISHMENT OF LUXURY — Engine Of Excess (P) ... 85p
JILTED JOHN — Birthday Kiss (P) ... 85p
TELEX — Moskow Disco (P) ... 85p
Please order separately: will be sent as soon as available around May 11th
BUZZCOCKS — Spiral Scratch (P) ... 85p

ALBUMS
MOTORHEAD — Overkill (green) ... £3.99
SEX PISTOLS — Swindle (2×LP) ltd edit) ... £6.99
SEX PISTOLS — Swindle (2×LP) ... £5.25
PATTI SMITH — Wave ... £3.99
COSTELLO — Forces (+ EP/cards) (UK) ... £4.75
FALL — Witch Trials ... £3.25
ANTHONY PHILLIPS — Sides (+ free LP Private) (2×LP) ... £3.99
REZILLOS — Live ... £3.99
STRANGLERS — Black And White (+ White 7") ... £4.70
MAGAZINE — Secondhand Daylight ... £3.99

PIC DISCS
GORDON GILTRAP — Fear Dark 12" ... £2.25
BEATLES — Sgt Pepper ... £5.99
DEVO — Are We Not Men ... £6.99
PINK FLOYD — Dark Side ... £7.99
WINGS — Band On Run ... £7.99
ROXY MUSIC — Manifesto ... £8.99
MEATLOAF — Bat Out Of Hell ... £8.99
BLONDIE — Parallel Lines ... £9.99
ROLLING STONES ... £9.99
ACE FREHLEY/GENE SIMMONS ... ea £8.99
PAUL STANLEY/PETER CRISS ... ea £8.99
BOSTON — Boston ... £8.99
ELTON JOHN — Single Man ... £9.99

CHEAPO LPs
BILL WYMAN — Stone Alone ... £1.00
X RAY SPEX — Germ Free ... £1.99
JAM — Modern World ... £1.99
JAM — In The City ... £1.99
CARAVAN — Blind Dog at St Dunstans ... £1.99
WISHBONE ASH — Locked In ... £1.99
WISHBONE ASH — New England ... £1.99
HAWKWIND — Astounding ... £1.99
MICHAEL MOORCOCK — Deepfix ... £1.99
HAWKWIND — Quark ... £1.99
SQUEEZE — Squeeze (1st LP) ... £1.99
RACING CARS — Downtown Tonight ... £1.99
LONESTAR — Firing On All Six ... £1.99
SPLIT ENZ — Mental Notes ... £1.99
JON ANDERSON — Olias ... £1.99
FLAMIN GROOVIES — Still Shakin ... £1.99
ADVERTS — Crossing Red Sea ... £1.99
WHO — Odds & Sods ... £1.99
SPIRIT — Best Of ... £1.99
IAN GILLAN — Child In Time ... £1.99
WRECKLESS ERIC — 1st Album ... £1.99
ULTRAVOX — Ultravox ... £1.99
GRAHAM PARKER — Stick To Me ... £1.99
LEO KOTTKE — Greenhouse ... £1.99
S. HARLEY — Best Years ... £1.99
S. HARLEY — Prima Donna ... £1.99
S. HARLEY — Timeless Flight ... £1.99
HEART — Magazine ... £1.99
BACK ST CRAWLER — Band Plays On ... £1.99
STREETBAND — London (clear) ... £1.99
MONTY PYTHON — Previos Record ... £1.99
LOU REED — Sally Can't Dance ... £1.99
JEFFERSON AIRPLANE — Flight Log (2XLP) ... £1.99
THIN LIZZY — Fighting ... £1.99
VAN DER GRAAF GEN — Who Am The Only One ... £1.99
BOB DYLAN — Planet Waives ... £1.99
BOB DYLAN — Bob Dylan ... £2.99
THIN LIZZY — Jailbreak ... £2.99
DAMNED — Music For Pleasure ... £2.99
TOM PETTY — 1st Album ... £2.99
DIRE STRAITS — Dire Straits ... £2.99
RUSH — Rush/2112/Hemispheres ... £2.99
RUSH — Farewell/Fly By Night/Caress ... £2.99
STIFF LITTLE FINGERS — Inflammable ... £2.99
NICK LOWE — Jesus Of Cool ... £2.99
YES — Going For The One ... £2.99
YES — Tormato ... £2.99
VIBRATORS — Pure Mania ... £2.99
ROD STEWART — Ballards ... £2.99
LITTLE FEAT — Time Loves Hero ... £2.99
WHO — Who Are You ... £2.99
AWB — Person To Person ... £2.99
DAVID BOWIE — Low ... £2.99
PIRATES — Skull Wars ... £2.99
RAMONES — Leave Home ... £2.99
RAMONES — Ramones ... £2.99
COUNT BISHOPS — Count Bishops ... £2.99
KATE BUSH — Lionheart ... £2.99
WISHBONE ASH — Pilgrimage ... £2.99
LINDA RONSTADT — Living In USA ... £2.99
DAVE COVERDALE — Snakebite ... £2.99
JETHRO TULL — Heavy Horses ... £2.99
THIRD WORLD — Third World (2nd LP) ... £2.99
ELO — On Third Day ... £2.99
ELO — Light Shines On ... £2.99
ELO — New World Record ... £2.99
ELO — Eldorado ... £2.99
ELO — Out Of The Blue (2×LP) ... £2.99
SPIRIT — Son Of Spirit ... £2.99
BLACK SABBATH — Sabotage ... £2.99
BLACK SABBATH — Sabbath Bloody ... £2.99
BLACK SABBATH — Technical Ecstasy ... £2.99
BEATLES — Revolver/Hard Day's ... ea £2.99
BEATLES — Sgt Pepper/Let It Be ... ea £2.99
BEATLES — With Beatles/Please Please ... ea £2.99
BEATLES — Story Of (2×LP) ... £4.99
BEATLES — 67-70 (blue) (2×LP) ... £4.99
BEATLES — 62-66 (red) (2×LP) ... £4.99
WINGS — Speed Of Sound ... £2.99
WINGS — Venus And Mars ... £2.99
WINGS — Red Rose ... £2.99
RENAISSANCE — Turn Of Cards ... £2.99
RENAISSANCE — Novello ... £2.99
LED ZEPPELIN — Presence ... £2.99
GRATEFUL DEAD — Terrapin St ... £2.99
ROLLING STONES — Buttons (yellow) ... £2.99
ROLLING STONES — Ya Yas (blue) ... £2.99
ROLLING STONES — Black And (blue) ... £2.99
ROLLING STONES — Rolled Gold (2×LP) ... £4.99
FRANK ZAPPA — Live In New York (2×LP) ... £3.99
BOB SEGER — Live Bullet (2×LP) ... £4.75
FLEETWOOD MAC — Vintage (2×LP) ... £3.99
FLEETWOOD MAC — Chicago (2×LP) ... £3.99

IMPORTANT IMPORTS
Please order separately:
BOB DYLAN — Live At Budokan (JAP Imp) (2×LP) (including posters) ... £5.99
BLONDIE — Parallel (inc 5.04 Heart) ... £3.99
CHEAP TRICK — 1st Album ... £4.99
MOUNTAIN — Twin Peaks (inc Nant) (2×LP) ... £7.75
MOUNTAIN — Best Of (inc Nantucket) ... £4.99
STYX — Man Of Miracles/1st ... ea £4.99
SPORTS — Throw Stones ... £5.25
JOE JACKSON — Look Sharp (2×10" LP) ... £4.99
HENDRIX — High Live (unreleased + Jim Morrison) (red) ... £4.99
IAN DURY — New Boots (inc Sex & Drugs) ... £3.99

JAPANESE IMPORTS
DEEP PURPLE — Last Concert ... £9.25
DEEP PURPLE — Live In Japan (2×LP) ... £14.50
BECK, BOGART & APPICE — Live (2×LP) ... £14.50
SANTANA — Grand Prix 30 ... £14.50
DAVID BOWIE — Special (2×LP) ... £14.50
HENDRIX — Legacy (2×LP) ... £14.50
**Please try to give alternatives to avoid occasional out of stock problems.*
**(JAP) = Japanese import in full colour picture sleeve.*
P&P RATES: 10"/12"/LPs 1 = 40p; 2 = 60p + 20p for each extra. 7" 1&2 = 20p + 10p for each extra. MAXIMUM POSTAGE £1

REGGAE REGGAE REGGAE REGGAE REGGAE
DADDY KOOL RECORDS

(second on left down Oxford Street from Tottenham Court Road tube station)
94 DEAN STREET, LONDON W1. Hotline 01-437 3535
Send now for Britain's biggest free reggae mail order list

Way Ahead!! New Mickey Dread — Roots Man Revival — Pre 7 ... £1.25

LPs (P & P free)
1 Words of Wisdom — Dennis Brown ... £3.95
2 Fat Man Dub Contest — Bunny/Jammies ... £3.75
3 Africa Stand Alone — Culture ... £4.75
4 Rock In The Ghetto — Trinity ... £3.75
5 Outlaw Dub — Revolutionaries ... £3.75
6 No-One Remember Africa — Prince Mohammed/George Nukes ... £4.75
7 Fat Man Meets Downtown Hornes at Channel One ... £4.75
8 East of the River Nile — Augustus Pablo ... £4.75
9 Heart of the Bongos ... £4.75
10 Humanity — Royal Razzles ... £3.75

Dread Pre-Release Singles £1.25 each inc P & P
1 Up Warwicker Hill — Augustus Pablo
2 Young Generation — Augustus Pablo/Bongo Pat
3 Baffling Smoke Signal — Lee Perry
4 Home Guard — Mickey Dread (Upsetter)
5 Captive — Lee Perry
6 Mr Brown — Gregory Isaacs
7 Mr. Moneyman — Danny Hamsworth (Upsetter)
8 Ain't Nobody But You — Ranking Trevor
9 No. 1 Entertainer — Clint Eastwood
10 Anti Apartheid — Peter Tosh/Bunny Wailer

SHOP OPEN BANK HOLIDAY MONDAY, MAY 7th

MISSED THAT HIT SOUND WHILE IT WAS AROUND? GET IT FROM THE DEALER WITH ALL THE CLASSICS

All the singles listed below are but a small selection from over 2,000 singles and 1,000 L.P.'s listed at incredible prices
SEND S.A.E. FOR LIST
ALL AVAILABLE IN PICTURE COVERS AT £1 EACH (+25p POSTAGE & PACKING)

P501 ABBA — The name of the game
P507 CHIC — Everybody dance
P508 DEAD END KIDS — Have I the right
P510 EAGLES — Hotel California
P513 ERUPTION — I can't stand the rain
P519 FOUR SEASONS — December '63
P523 EVELYN 'CHAMPAGNE'KING — Shame
P526 MANFRED MANN'S EARTH BAND — Davy's on the road again
P529 MECO — Star wars
P530 MOTORS — Forget about you
P534 PEOPLE'S CHOICE — Do it any way you wanna
P538 ELVIS PRESLEY — Wooden heart
P542 ROLLING STONES — Fool to cry
P545 SAILOR — A glass of champagne
P546 BOZ SCAGGS — What can I say
P549 PATTI SMITH GROUP — Privelege (Set me free)
P553 CANDI STATON — Young hearts run free
P554 ROD STEWART — Sailing
P557 ROD STEWART — Get back/The first cut is the deepest
P561 SUTHERLAND BROS. & QUIVER — Arms of Mary
P564 WILD CHERRY — Play that funky music
P565 TAMMY WYNETTE — Stand by your man

ALSO A GREAT BARGAIN
100 HIT SINGLES — £15 (+ £2 if overseas)
100 SOUL SINGLES — £9 (+ £2 if overseas)
100 REGGAE SINGLES — £9 (+ £2 if overseas)

Oldies Unlimited, Department N, 6/12, Stafford Street, St. Georges, TELFORD, Shropshire. TF2 9NQ

ALL RECORDS AND TAPES WANTED

Up to £2.00 each cash or £2.50 exchange value paid for best-selling LPs and cassettes of every kind. Less paid for others, but positively none refused. *Bring any quantity (or send them with SAE for cash) to:*

RECORD AND TAPE EXCHANGE
38 Notting Hill Gate, London W11
28 Pembridge Road, Notting Hill Gate, W11
90 Goldhawk Road, Shepherds Bush, W12
Enquiries 01 727 3539

At all three shops there is a huge selection of records and tapes including many below £1.20

Rare deleted LPs are bought, sold and exchanged at
38 Notting Hill Gate

FOR DETAILS OF ADVERTISING ON THE PLATTERSTALL, CONTACT SUNIE ON 01-261 6172

RECORD CORNER

27 BEDFORD HILL, BALHAM, SW12
Join the 1000s who get our booklet each fortnight. UK £1.20 per year. Overseas £1.85 per year.

TOP SELLING RECORDS IN PICTURE SLEEVES
Ian Hunter. When The Daylight Comes (white) (90p)
JJ Burnel. Freddie Laker (90p)
Dickies. Paranoid 10" (white) (£2.30)
Patti Smith. Frederick (90p)
Tubes. Prime Time (4 diff. colours) (90p)
Who. Long Live Rock (90p)
Jam. Strange Town (yellow) (£1.00)
Cash Pussies. 99% is ... (inc. Sid Vicious) (90p)
Nazareth. Whatever You Want Baby (90p)
Normal. TVOD (95p)
Roxy Music. Dance Away (90p)
Liner. Picture disc (£1.50)
Sex Pistols. Highly Inflammable (90p)
Dickies. Banana Split (yellow) (90p)
Squeeze. Cool For Cats (pink) (90p)
Sex Pistols. Anarchy in the UK (£1.50)
Sex Pistols. Submission/New York (£1.50)
Sex Pistols. Holidays in the Sun (£1.50)
Ian Dury. Sex & Drugs & Rock & Roll (£1.50)
Bill Nelson's Red Noise. Revolt Into Style (blue) (90p)
UFO Shoot Shoot (live) (clear) (90p)
Stiff Little Fingers Suspect Device (85p)
Siouxsie & Banshees Staircase (Mystery) (£1.50)
John Cooper Clarke Gimmix (orange triangular) (£1.50)
Sham 69 Questions and Answers (85p)
Rachel Sweet I Go to Pieces (85p)
Peter Criss You Still Matter to Me (green vinyl + mask) (90p)
Gen X Valley of the Dolls (multi-coloured) (90p)
David Bowie Heroes (German) (£1.60)
Blondie Sunday Girl (French) / Sunday Girl (English) (£1.70)
Eddie & The Hotrods The Power and the Glory (85p)
George Harrison Blow Away (85p)
Dickies. Give It Back (white) (90p)
Thin Lizzy. Waiting For An Alibi (85p)
Queen. Don't Stop Me Now (85p)
The Cure. Killing an Arab/10:15 (85p)
Paul Stanley. Hold Me Touch Me (purple, with mask) (85p)
Sex Pistols. Submission/Pretty Vacant (95p)
Ian Dury. Rhythm Stick (85p)
Blondie. Hanging On The Telephone (85p) USA version has different pic sleeve (95p)
Rainbow. La Connection (red) (85p)
Rolling Stones. Shattered/Everything's Turning To Gold (95p)
Status Quo. Accident Prone (85p)
The Stranglers. Pink EP (£1.15)
Stiff Little Fingers. Alternative Ulster (90p)
Elvis Presley. Are You Sincere (95p)

LONG PLAYERS
Joe Jackson. Look Sharp (double 10") (£4.95)
TRB Power in Darkness (+ bonus LP) (£4.99)
Elvis Presley. Our Memories Of Elvis (£5.50)
Judas Priest. Killing Machine (red) (£4.40)
Jimi Hendrix. High Live & Dirty (red) (£4.95)
Dickies. Incredible Skrinking Dickies (yellow or blue) (2.99)
Elvis Presley. Legendary Performer Vol 3 (pic disc) (£8.99)
Captain Beefheart. Shiny Beast (£4.95)
Elvis Costello. Armed Forces (USA version diff tracks + EP) (£4.95)
David Bowie. The Starting Point (£3.99)

12"
Bill Nelson. Revolt Into Style + 2 tracks (99p)
Records. Rock'n'Roll Love Letter (99p)
Penetration. Danger Signs (£1.50)
Angelic Upstarts. I'm an Upstart (£1.25)
Double Bros. What a Fool Believes (£2.50)
Sparks. No. 1 Song in Heaven (fluorescent red) (£1.50)
Members. Offshore Banking Business (+ extra track) (£1.50)
Wings. Good Night Tonight (£1.99)
Graham Parker. Protection (£1.50)
ELO. Showdown/Roll Over Beethoven (£1.50)
Deep Purple. Black Night (£1.50)
The Doll. Desire Me (£1.50)
Kinks. Superman (£1.50)
David Bowie. Beauty And The Beast/Fame (£2.99)
Blondie. Heart Of Glass (USA copy) (£2.30)
Rolling Stones. Miss You (USA copy) (£2.30)
Rod Stewart. Do You Think I'm Sexy (£2.50)
Ultravox. Quiet Man (white) (£1.50)
Boston. Don't Look Back (99p)
Eater. Live EP (white) (£1.50)

SPECIALS
Elton John. Empty Sky (£2.99)
Ramones. Rocket to Russia (£2.99)
Elvis Presley. I Got Lucky (£2.99)
Iggy Pop. The Idiot (£2.99)
Bebop Deluxe. Axe Victim (£2.99)
ELO. Ole (£2.99)
Boston picture disc (£4.50)
Elvis Presley. Mahalo (£2.99)
Beatles. 1967-70 (blue) (£4.50)
Beatles. 1962-66 (red) (£4.50)
Iggy Pop. Kill City (LP) (£2.50) (green)
Blondie. Parallel Lines (LP) (£3.50)
Blondie. Blondie (£3.50)

TOP SELLING IMPORT RECORDS
Beach Boys. Good Timing (95p)
Toto. Georgy Porgy (95p)
Boomtown Rats. Rat Trap/Do The Rat (95p)
Queen Jealousy (95p)
Blondie. I'm on E (95p)
Cars. Good Times Roll (95p)
Alice Cooper. From the Inside (95p)
Elvis Costello. Accidents Will Happen/Sunday's Best (95p)
Blondie. I'm Gonna Love You Too (95p)
Devo. Uncontrollable Urge (95p)
Linda Ronstadt. Just One Look (95p)
Queen. More of That Jazz/Don't Stop Me Now (95p)
Devo. Praying Hands (95p)
Blondie. 11.59/Heart Of Glass (95p)
E.L.O. It's Over (95p)
Elvis Costello. This Years Girl (95p)
Nick Lowe. Endless Sleep (95p)
Nick Lowe. So It Goes (95p)
Styx. Sing For The Day (95p)
Thin Lizzy. Cowboy Song (live) (95p)
Yes. Release (95p)
Genesis. Go West Young Man (95p)

If you collect records, make sure you try us. Our orders are sent by return. We don't make you wait weeks.
Post/Packing: UK Singles — 1-5 15p. Over 5 — 25p. LPs and 12" 1 to 5 — 35p. Over 5 Free. Overseas (singles) 1-5 — 20p each, over 5 — 10p each. LPs 1 to 3 — £1 each. Over 3 — 50p each.

BONAPARTE

BONAPARTE MAIL ORDER

ONLY ONES — OUT THERE IN THE NIGHT 12 (BLUE VINYL) ... £1.49
A.T.V. — FORCE IS BLIND ... 85p
A.T.V. — LOVE LIES LIMP/ACTION TIME/LIFE ... 85p
AKA — SPACE AGE LOVERS (PIC) ... 85p
AGNES BERNELLE — THINGS ... 85p
AGONY COLUMN — ALL WORKED OUT ... 85p
ANGELIC UPSTARTS — LIDDLE TOWERS ... 85p
ANGELIC UPSTARTS — I'M AN UPSTART (P) ... 85p
BLAST FURNACE — SOUTH OF THE RIVER ... 80p
BLONDIE — RIP HER/DENIS/PRESENCE/HANGING ON TELEPHONE/PICTURE THIS/HEART OF GLASS ... 80 EACH
BOOMTOWN RATS — (ALL IN PIC) NO. 1/MARY OF THE 4th/SHE'S SO MODERN/LIKE CLOCKWORK/RAT TRAP ... 85p EACH
DAVID BOWIE — BOYS KEEP SWINGING ... 85p
BUZZCOCKS — PROMISES (TOTALLY DIFFERENT IMP. BAG) ... £1.50
BUZZCOCKS — (ALL PIC) ORGASM/WHAT/EVER FALLEN/PROMISES/I DON'T/LOVE YOU/EVERYBODY ... 85p EACH
JJ BURNEL — FREDDIE LAKER (P) ... 85p
CLASH — CAPITAL RADIO/FOUGHT LAW (E.P. DOUBLE) ... £1.49
CLASH — (ALL PIC) CIVIL WAR/TOMMY GUN/REMOTE/COMPLETE/CITY RIOT ... 90p EACH
JOHN COOPER CLARKE — GIMMIX (NOT TRIANGULAR) ... 85p
CRASS — 12" FEEDING 5,000 ... £1.99
CURE — KILLING AN ARAB (ORIG.) ... 90p
CABARET VOLTAIRE — EXTENDED PLAY ... 95p
ELVIS COSTELLO — ACCIDENTS (L.P. VERSION) + TALKING IN DARKNESS (UNRELEASED) ... 85p
DICKIES — BANANA SPLIT (YELLOW) (P) ... 90p
DAMNED — LOVE SONGS (P) ... 85p
DESTROY ALL MONSTERS — BORED ... 80p
DIE ELECTRIC EELS ... 80p
DR. FEELGOOD — 3 DIFFERENT BAGS + MATCHING COLOUR VINYL ... 90p
DEVO — MONGOLOID/BE STIFF/JONEE ... 80p
DEVO. — 12" 6 TRACK BE STIFF (YELLOW) ... £2.99
DISTRACTION — YOU'RE NOT GOING OUT DRESSED ... £1.50
FASHION — CITY NIGHTS ... 85p
ELECTRIC PRUNES — TOO MUCH TO DREAM LAST NIGHT ... 85p
ELECTRIC CHAIRS — THUNDER WHEN SHE WALKS/OFFENSIVE E.P. ... 90p EACH
EATER — WHAT SHE WANTS SHE NEEDS (P) ... 80p
FISH TURNED HUMAN — TURKEYS IN CHINA (P) ... 85p
PATRIK FITZGERALD — ALL SEWN UP/SAFETY PIN/BACKSTREET BOYS ... 90p EACH
FALL — IT'S THE NEW THING/BINGO MASTERS ... 80p EACH
GIRLSCHOOL — TAKE IT ALL AWAY (COLOURED) ... 80p
GANG OF FOUR — DAMAGED GOODS ... 90p
GENERATION X — VALLEY (IN COLOUR) + PIC ... 90p
GENERATION X — VALLEY/READY STEADY/YOUR GEN/WILD YOUTH/KING ROCKER ... 80p EACH
DAVE GOODMAN — HOMICIDE ... 85p
HUMAN LEAGUE — BEING BOILED ... 80p
HUMAN LEAGUE — 12" DIGNITY OF LABOUR ... £1.49
HARDWARE — E.P. ... 90p
IGGY POP — I'M BORED (PIC) ... 85p
IRON HORSE — SWEET LOUISE ... 85p
JAM — STRANGE TOWN (P)/TUBE STATION/CITY/AROUND WORLD/MODERN WORLD/NEWS OF ... 85p EACH
BRIAN JAMES — 12" AIN'T THAT A SHAME ... £1.50
JILTED JOHN — BIRTHDAY KISS (PIC) ... 85p
I JOG & TRACKSUITS — WORRYING MAN ... 85p
KRAFTWERK — 12" NEON LIGHTS (LUMINOUS) ... £1.60
KIPPINGTON LODGE — E.P. (INCL. NICK LOWE & BRINSLEY SCHWARTZ) RUMOURS/LADY ON A BICYCLE ... 90p
LEW LEWIS — LUCKY 7 (P) ... 85p
LEYTON BUZZARDS — SATURDAY NIGHT ... 85p
LENE LOVICH — LUCKY NUMBER (P) ... 85p
LENE LOVICH — 12" LUCKY NUMBER + EXTRA TRACK ... £1.40
MAGAZINE — RHYTHM/SHOT/TOUCH ... 85p EACH
MENACE — I NEED NOTHING ... 80p
MONOCHROME SET — HEY FRANK ... 80p
MOLESTERS — COMMUTER MAN ... 85p
MEKONS — WHERE WERE YOU? ... 80p
MEMBERS — OFFSHORE (P) 12" ... £1.40
NIGEL SIMKINS — TIMES ENCOUNTER ... 80p
NAUGHTY LUMPS — IGGY POP'S JACKET ... 80p
NICKY + DOTS — NEVER BEEN SO STUCK ... 85p
ONLY ONES — GOT TO PAY (P)/ANOTHER GIRL ... 85p EACH
'O' LEVEL — 4 TRACK ... 80p
PENETRATION — 12" DANGER SIGNS ... £1.49
THE PASSIONS — NEEDLES & PILLS ... 85p
PIRANHAS — COLOURED MUSIC (P) ... 85p
PUBLIC IMAGE LTD — PUBLIC IMAGE/COWBOY (IMP. PIC. BAG) ... £1.50
PUBLIC IMAGE LTD — PUBLIC IMAGE/COWBOY (ORIG. PAPER BAG) ... £1.35
PISTOLS — SILLY THING (P) ... 85p
PISTOLS — SOMETHING ELSE (P) ... 85p
PISTOLS — MY WAY (P) ... 85p
PISTOLS — HOLIDAY (IMP. ORIG. PIC) ... £1.50
PISTOLS — GOD/VACANT/HOLIDAY ... 85p EACH
PISTOLS — GOD/VACANT (SLIGHTLY DIFFERENT BAG + WORDS ON BACK) ... £1.50 EACH
PISTOLS — ANARCHY (IMP) ... £1.50
PISTOLS — 12" ANARCHY (IMP) ... £2.99
PISTOLS — SUBMISSION/NEW YORK (P) ... £1.50
GRAHAM PARKER — PROTECTION ... 85p
GRAHAM PARKER — PINK PARKER (BLACK) ... 85p
GRAHAM PARKER — HEY LORD ... 85p
POP GROUP — BEYOND GOOD & EVIL (P) ... 80p
POP GROUP — 12" BEYOND GOOD & EVIL ... 99p
PRAG. VEC. — WOLF + 3 TRACKS ... 99p
PURE HELL — THESE BOOTS ... 80p
PROTEX — DON'T RING ME UP ... 80p
PENETRATION — DICTATE/FIRING/GAMBLE (ALL IN PIC) ... 90p EACH
PUNISHMENT OF LUXURY — ENGINE OF SUCCESS (PIC) ... 85p
POLICE — ROXANNE (PIC) (BLUE) ... 85p
RADIO STARS — REAL ME (P) ... 85p
RACHEL SWEET — PIECES/B.A.B.Y. ... 85p EACH
RAINCOATS — 3 TRACK E.P. (ROUGH TRADE) PIC ... 80p
RECORDS — 12" ROCK & ROLL LOVE LETTER (P) ... £1.49
TOM ROBINSON — BULLY/2 4 6 8 ... 85p
RUMOUR — FROZEN YEARS (P) ... 85p
ROBERT RENTAL — PARALYSIS (P) ... 85p
ROXY MUSIC — DANCE AWAY (P) ... 85p
RESISTANCE — KIDNAPPED (P) ... 80p
RESIDENTS — DUCKSTAB E.P. ... £1.99
ROGER C. REALE — STOP & GO (BIG SOUND LABEL) PIC ... 85p
STRANGLERS — PEACHES (NEW EXCITING PIC COVER) ... 85p
STRANGLERS — GRIP/SOMETHING/HEROES/5 MINS/SLEAZY/WALK ON BY (SOON TO BE IN PIC) (ORDER NOW) ... 85p
PATTI SMITH — FREDERICK (P) ... 85p
SHAM 69 — QUESTIONS/BORSTAL/UNITED/HARRY ... 85p EACH
STAA MARX — CRAZY WEEKEND ... 85p
STEVE TREATMENT — HEAVEN KNOWS (3 TRACK) ... 85p
SPIKES — WAVE LENGTHS ... 85p
SIOUXSIE & BANSHEES — STAIRCASE (P) ... 85p
SIOUXSIE & BANSHEES — GARDEN ... 85p
SPIZZ OIL — GOLD CITY/6000 CRAZY ... 80p EACH
SCARS — ADULT ... 80p
SCRATCH BAND — ROCK & ROLL LOVE LETTER ... 85p
SPORTS — E.P. (STIFF) ... 85p
SQUEEZE — COOL FOR CATS (PINK) ... 85p
SQUEEZE — BANG BANG (GREEN) ... £1.00
SWELL MAPS — DRESDEN STYLE (PIC) ... 80p
SLAUGHTER & DOGS — 4 TRACK 12" E.P. ... £1.80
STIFF LITTLE FINGERS — ALTERNATIVE ULSTER/SUSPECT DEVICE ... 80p EACH
STIFF LITTLE FINGERS — NEWIE ... 85p
SUBWAY SECT — AMBITION ... 80p
TUBEWAY ARMY — DOWN IN PARK ... 80p
TUBEWAY ARMY — 12" DOWN IN PARK ... £1.40
TUBES — PRIME TIME (COLOURED) ... 85p
JOHNNY THUNDERS — 12" ARMS AROUND A MEMORY (YELLOW) ... £1.40
TEARDROP EXPLODES — 4 TRACK E.P. ... 90p
TELEVISION PERSONALITIES — WHERE'S BILL GRUNDY NOW? ... 80p
ROBIN TROWER — E.P. 33⅓ (RED) ... 85p
TEENAGE JESUS — 12" ORPHANS ... £1.60
TENNIS SHOES — MEDIUM WAVE E.P. ... 80p
UNDERTONES — JIMMY JIMMY (GREEN) ... 80p
X DREAMYSTS — RIGHT WAY ... 80p
X RAY SPEX — HIGHLY INFLAMMABLE ... 85p
X RAY SPEX — BONDAGE/DAYGLO/IDENTITY/GERM FREE ... 85p EACH

AMERICAN IMPORTS
SIMPLE TONES — CALIFORNIA ... £1.50
BARNES & BARNES — FISH HEADS ... £1.50
MIDDLE CLASS — OUT OF VOGUE ... £1.50
MUMPS — ROCK 'N' ROLL THIS & THAT ... £1.50
EYES — TAQN (DANGERHOUSE) ... £1.50
HOWARD WORTH — OBSOLETE (DANGERHOUSE) ... £1.50
TEENAGE JESUS — BABY DOLL ... £1.35
MODEL CITIZENS — E.P. ... £1.50
CHRIS STAMEY & D.B.'s ... £1.35
CRAMPS — HUMAN FLY ... £1.35
PEBBLES — VOL. I (L.P.) EARLY AMERICAN PUNK SAMPLER ... £4.50
PEBBLES — VOL. II (L.P.) EARLY AMERICAN PUNK SAMPLER ... £4.50
DANGERHOUSE COMPILATION — (L.P.) INCL. BAGS & GERMS — CLEAR VINYL WITH PICTURE ON IT ... £4.50
BLUB KRAD (DARK BULB) (L.P.) INCL. HALF JAPANESE ETC. ... £4.50
B.52's — ROCK LOBSTER ... £1.50
BAGS — SURVIVE (DANGERHOUSE) ... £1.50
SHOES — TOMORROW NIGHT (BOMP) ... £1.50
PAGANS — LIVE AT DROME ... £1.50
TUXEDOMOON — 12" E.P. ... £2.99

EUROPEAN IMPORTS
GAINSBOURG — (FRENCH REGGAE L.P.) INCLUDING ROBBIE SHAKESPEARE, SLY DUNBAR, THE I THREE ETC. (INTERESTING) ... £4.99
DAVID BOWIE — HEROES (SUNG IN GERMAN) (PIC) ... £1.50
STRANGLERS — SWEDEN (SUNG IN SWEDISH) (PIC) ... £1.50
TUBES — WHITE PUNKS (SWEDISH PIC) ... £1.50
ENO & CLUSTER — AFTER THE HEAT (GERMANY SKY IMPORT) ... £4.99
NEW YORK DOLLS — 1st ALBUM ... £3.75
IAN DURY — SEX & DRUGS (PIC) ... £1.50
IAN DURY — 12" SEX & DRUGS + SWEET GENE ... £2.50
R. STEVIE MOORE — GOODBYE (FRENCH IMPORT) ... £1.50
BLONDIE — HEART OF GLASS (IMP. PIC) ... £1.50
COSTELLO — LIVE HOLLYWOOD HIGH (IMP. PIC) ... £1.50

BUY ANY TWO L.P.'s FOR £6.50 + P. & P.
A.T.V. — STORM ... £3.50
STIFF FINGERS ... £3.50
MOTORHEAD (GREEN VINYL) ... £3.50
IAN HUNTER ... £3.50
RED CRAYOLA ... £3.50
IGGY POP ... £3.50
J.J. BURNEL ... £3.50
TRB II ... £3.50
SQUEEZE ... £3.50
SIOUXSIE & BANSHEES ... £3.50
FALL — WITCH ... £3.50
DICKIES (SHRINKING) ... £2.99
EDDIE & RODS ... £3.50
POP GROUP ... £3.50
REZILLOS ... £3.50
SIMPLE MINDS ... £3.50
STRANGLERS — X ... £3.50
PUBLIC IMAGE ... £3.50
JOE JACKSON ... £3.50
GENERATION X ... £3.50

LIMITED STOCK — LIMITED STOCK — LIMITED X
RAY SPEX — GERM FREE L.P. ... £2.50
STRANGLERS — BLACK & WHITE PLUS FREE 7 ... £2.99
BLONDIE — PARALLEL LINES PICTURE DISC ... £8.50

WHOLESALE AND IMPORT TRADE ENQUIRIES WELCOME

MAIL ORDER TO 101 George Street, Croydon CR0 1LE. Please make cheques and P.O's payable to BONAPARTE. Allow 10 days for cheque clearance. When ordering, please list alternatives where possible.
Mail Order prices: 12" 1 = 35p. 2 = 60p. 3 = 85p. 5+ = £1.00. Max 7" 1-5 = 15p each. 5+ = 75p max. Overseas: 12" 1 = 50p. 2 = £1. 3 = £1.25. 5 = £2. 7" 1-5 = 20p each. 5+ = 15p each. Send £1 to join our Mailing Club and be the first with all "Hard To Get" records. We accept record tokens. Foreign Orders with IMO only.

subway records

7b Manchester Street, Southampton, Hants.

7 INCH

ANGELIC UPSTARTS — Liddle (P) .85p
ANGELIC UPSTARTS — I'm Upstart 12" .99p
ANGELIC UPSTARTS — I'm Upstart (P) .85p
ADVERTS — TV's Over (P) .85p
B52's — Rock Lobster (P) £1.30
BOWIE — Breaking Glass EP (P) .85p
BOWIE — Fame/Beauty 12" (P) £2.99
BLONDIE — Sunday Girl (P) .85p
BLONDIE — Sunday Girl 12" (P) (remix) £1.79
BLONDIE — Sunday Girl 12" (French) £2.90
BLONDIE — Telephone (P) .90p
BLONDIE — Heart 12" (P) (French) £2.90
BLONDIE — Heart/Denis/Rip Her ea 85p
BLONDIE — Picture/Presence ea 85p
J. J. BURNEL — Laker (P) .85p
BLACK SABBATH — Road (purple) .85p
BUZZCOCKS — Orgasm/What Do (P) ea 85p
BUZZCOCKS — Love You/Fallen (P) ea 85p
BUZZCOCKS — Promises/Mind (P) ea 85p
BUZZCOCKS — Everybody's Happy (P) .85p
COSTELLO — Detectives (P) £1.49
COSTELLO — Alison (US remix) .99p
COSTELLO — Sunday's Best — Accidents .99p
COSTELLO — Radio/Pump (P) ea 95p
COSTELLO — Chelsea (P) .95p
COSTELLO — Radio 12" £25.00
CLASH — Riot/Remote (P) ea 85p
CLASH — Complete/City (P) ea 85p
CLASH — Tommy/Civil (P) ea 85p
CLASH — White Man (logo) .85p
CRASS — Feeding 5,000 12" £1.99
J.C. CLARKE — Post War Glam (P) .85p
CABARET VOLTAIRE — EP (P) .90p
CURE — Arab (original) (P) .85p
COWBOY INTERNATIONAL — Aftermath (P) .85p
DEVO — Jocko Homo (P) .99p
DEVO — Be Stiff 12" £2.25
DEVO — Be Stiff (yellow) 12" £4.25
DOLL BY DOLL — Palace Of Love (P) .85p
DEAD FINGERS TALK — Crazy (P) .85p
IAN DURY — Rhythm Stick (P) .85p
IAN DURY — Rhythm Stick 12" £1.99
IAN DURY — Sex & Drugs 12" (P) £2.75
DOLL — Desire Me 12" (P) £1.49
DESTROY ALL MONSTERS — Bored (P) .80p
DILLINGER — Bionic Dread (P) .85p
DILLINGER — Cocaine Brain .85p
DICKIES — Destruction (pink) (P) .90p
DICKIES — Give It (white) (P) .90p
DICKIES — Paranoid 10" EP (white) £2.50
DEEP PURPLE — Night (Col P) JAP £2.40
DEEP PURPLE — Tokyo-Night (P) .99p
DEEP PURPLE — Night-Woman (P) 12" £1.49
EDDIE & RODS — Life On Line (P) .85p
EDDIE & RODS — Media/Power (P) ea 85p
ELO — It's Over .99p
ELO — Showdown/Beethoven 12" (P) £1.49
ELO — Sweet Talking (lilac) 12" (P) £2.75
ESSENTIAL LOGIC — Aerosol (P) .80p
FISH TURNED HUMAN — Turkeys EP (P) .99p
FALL — Bingo/New Thing (P) ea 80p
FLYING LIZARDS — Summertime (P) .85p
P. FITZGERALD — Back St EP (P) .99p
P. FITZGERALD — Sewn Up (P) .85p
P. FITZGERALD — Safety EP (P) .99p
P. FITZGERALD — Paranoid EP (P) .99p
FACTORY SAMPLE — EP (2×7") (P) £1.69
FLYS — Beverly (P) .85p
FINGERPRINTZ — Friend (blue) (P) .85p
GANG OF FOUR — Goods EP (P) .80p
GEN X — King (red/pink/yellow) ea 99p
GEN X — King Rocker (P) .85p
GEN X — Valley Dolls (multicol) (P) .99p
GENESIS — Go West Young Man .99p
GENESIS — Spot Pigeon (P) £1.25
GORDON GILTRAP — Fear Of Dark EP (P) .85p
GORDON GILTRAP — Fear Of Dark EP 12" (P) £1.99
GORDON GILTRAP — Fear Of Dark 12" (pic disc) £2.25
HUMAN LEAGUE — Boiled (P) .80p
HUMAN LEAGUE — Dignity 12" EP (P) (& Flexi) £1.49
RICHARD HELL — Replaceable (P) .85p
IAN HUNTER — Daylight (white) .85p
HEARTBREAKERS — Chinese Rocks 12" £1.99
HORSLIPS — Sold America (P) .85p
JAM — Strange Town (P) .85p
JOE JACKSON — Sunday Papers (P) .85p
KLEENEX — Ain't You - Heidi (P) .80p
KLARK KENT — Kalypso (green) (P) .85p
KLARK KENT — Don't Care (green) (P) .85p
KISS — Mr Speed 12" (Imp) £2.99
KINKS — Superman 12" £1.49
KRAFTWERK — Neon Lights 12" (Lumin) £1.49
GREG KIHN — Remember (P) .85p
NICK LOWE — American Squirm (P) .85p
LEYTON BUZZARDS — 19 & Mad (P) .80p
LED ZEPPELIN — Immigrant Song (JAP) £2.40
LED ZEPPELIN — Hey Hey - Immigrant .99p
LED ZEPPELIN — Candy Store (JAP) £2.40
LED ZEPPELIN — Trampled (JAP) £2.40
LED ZEPPELIN — Trampled .99p
LED ZEPPELIN — Rock & Roll (JAP) £2.40
LED ZEPPELIN — Rock & Roll - Sticks .99p
LED ZEPPELIN — Good Times (JAP) £2.40
LED ZEPPELIN — Black Dog - Misty .99p
LED ZEPPELIN — Whole Lotta Love (JAP) £2.40
LED ZEPPELIN — D'y'maker (JAP) £2.40
LURKERS — Just 13 (P) .85p
LENE LOVICH — Lucky Number (P) .85p
LEW LEWIS — Lucky Seven (P) .85p
MEKONS — Where Were You (P) .80p
MONOCHROME SET — Frank (P) .80p
MOSKOW — Man From Uncle (P) .80p
MEMBERS — Suburbs (P) .85p
MEMBERS — Off Shore Banking (P) .85p
MEMBERS — Off Shore Banking 12" (P) £1.49
MENACE — I Need Nothing (P) .80p
'M' — Moderne Man (orig) (P) .99p
'M' — Pop Muzik 12" (3 groove) £1.99
'M' — Pop Muzik (P) .85p
BOB MARLEY — Stir It Up 12" (P) £2.90
MAGAZINE — Everything/Touch (P) ea 85p
MAGAZINE — Rhythm Cruelty (P) .85p
MOTORHEAD — Overkill 12" (P) £1.75
NORMAL — TVOD (P) .80p
NAZARETH — Whatever (P) .85p
NEON — Don't Eat Bricks (P) .85p
NAUGHTY LUMPS — Iggy Pop (P) .80p
NOT SENSIBLES — Death Disco EP (P) .85p
O LEVEL — Malcolm (P) .80p
O LEVEL — East Sheen (P) .80p
ONLY ONES — Another Girl (orig) (P) .85p
ONLY ONES — Got To Pay (P) .85p
MIKE OLDFIELD — Guilty 12" £1.49
GRAHAM PARKER — Mercury Poisoning (Promo 12") £5.49
NICK PLYTAS — Your Dreams (P) .75p
PROTEX — Don't Ring Me Up (P) .80p
POP GROUP — Good & Evil (P) .85p
POP GROUP — Good & Evil 12" (P) £1.49
IGGY POP — Bored (P) .85p
POLICE — Lonely/Losing (P) ea 85p
POLICE — Roxanne (P) .85p
PINK FLOYD — Free Four/Sky (P) ea 99p
PINK FLOYD — Days/Cigar (P) ea 99p
PINK FLOYD — Money .99p
TOM PETTY — Need To Know (P) .85p
TOM PETTY — Listen To Her Heart 12" (P) 1.49
QUEEN — Bohemian Rhapsody .99p
QUEEN — Don't Stop Me (P) .85p
QUEEN — Bicycle/Spread (P) ea 85p
ROBERT RENTAL — Paralysis (P) .80p
RESISTANCE — Kidnapped (P) .80p
RED NOISE — Furniture (Red) (P) .85p
RED NOISE — Revolt Into (blue) (P) .85p
RED NOISE — Revolt Into 12" (P) £1.49
RADIO STARS — Real Me/Rabbit (P) ea 85p
RUTS — In A Rut .80p
ROK 1/2 — (Squire/coming shortly) .65p
ROK 3/4 — (Just Frank/Split Screens) .65p
ROK 5/6 — (VIPs/Urban Disturbance) .65p
ROK 7/8 — (Hazard/Clerks) .65p
RAPED — Paedophiles EP (P) .99p
JON RICHMAN — Lydia (P) .85p
JON RICHMAN — Road Run (live) (P) .85p
ROXY MUSIC — Dance Away (P) .85p
ROXY MUSIC — Trash (P) .85p
RECORDS — Love Letter 12" .99p
KEITH RICHARDS — Run Rudolph (P) .85p
RUMOUR — Frozen Years (P) .85p
PAUL STANLEY — Hold Me (purple) (P) .90p
SKIDS — Into Valley (P) .85p
SHAM 69 — Questions Answers (P) .85p
SHAM 69 — Hurry Up Harry (P) .85p
SQUEEZE — Cool For Cats (pink) (P) .85p
SQUEEZE — Bang (green) (P) .85p
SCRITTI POLITTI — Skank Bloc (P) .80p
SEX PISTOLS — Queen (JAP) £2.40
SEX PISTOLS — Silly Thing (P) .85p
SEX PISTOLS — Something Else (P) .85p
SEX PISTOLS — Innocent (P) .85p
SEX PISTOLS — New York - Submission (P) £1.49
SEX PISTOLS — Holidays In The Sun (P) £1.49
SEX PISTOLS — Anarchy (P) £1.49
SEX PISTOLS — Anarchy 12" (P) £2.75
SPIZZOIL — 6,000 Crazy (P) .80p
SPIZZOIL — Cold City EP (P) .80p
STEEL PULSE — Prediction 12" (P) £1.40
SCARS — Adult/ery (P) .80p
STRANGLERS — Peaches (P) .85p
STRANGLERS — EP (pink) (P) .99p
SIOUXSIE & BANSHEES — Hong Kong (P) .90p
SIOUXSIE & BANSHEES — Staircase (P) .85p
STEELY DAN — Rikki (yellow) (P) .85p
STIFF LITTLE FINGERS — Ulster (P) .80p
SPARKS — No.1 Song (P) .85p
SPARKS — No.1 Song 12" (red) (P) £1.49
SWELL MAPS — Dresden Style (P) .80p
PATTI SMITH — Frederick (P) .85p
RACHEL SWEET — Pieces (P) .85p
RACHEL SWEET — Baby (P) .85p
SHAPES — EP .99p
STAA MARX — Crazy Weekend (P) .85p
SPLIT ENZ — Mental Notes (P) .85p
SPORTS — Radio EP (P) .85p
SUPERTRAMP — Logical Song (P) .85p
SUPERTRAMP — Logical Song (diff P) .90p
BOB SEGER — Till Shines (P) .85p
BOB SEGER — Till Shines 12" (P) £1.49
SMIRKS — American Patriots (P) .85p
PETER TOSH — Don't Look Back 12" (P) £1.49
TEARDROPS — Fashion 12" (P) £1.25
TEARDROP EXPLODES — Gas EP .85p
THIN LIZZY — Alibi (P) .90p
TV PERSONALITIES — Grundy EP (P) .80p
GEORGE THOROGOOD — Trouble EP .80p
TUBEWAY ARMY — Park (P) .85p
TUBEWAY ARMY — Park 12" (P) £1.49
THIRD WORLD — One Cold Vibe (P) .85p
THIRD WORLD — 96° In Shade (P) .85p
JOHNNY THUNDERS — Memory 12" (yellow) £1.49
TRB — Bully/2468 (P) ea 85p
UFO — Shoot EP (clear) (P) .90p
UFO — Born To Lose (P) .90p
UNDERTONES — Kicks EP (P) .99p
USERS — Kicks In Style (P) .80p
UK SUBS — CID (orange) (P) .80p
VERMILLION — Women (P) .80p
VICE CREAMS — EP (P) .80p
VEINS — Lose Control (P) .80p
WALL — New Way EP (P) .80p
WIRE — Outdoor (white) (P) .85p
WASPS — Teenage Treats (P) .85p
WHO — Long Live Rock (P) .85p
WHO — Trick Of Light .99p
X RAY SPEX — Germ Free (P) .85p
X RAY SPEX — Inflammable (P) .85p
XTC — This Is Pop (P) .85p
YOBS — Silent Night (P) .80p

NEWIE 7"/12"

DICKIES — Banana (yellow) (P) .85p
REZILLOS — Cold Wars (P) .85p
DR FEELGOOD — Price (blue) (P) .85p
DR FEELGOOD — Price (brown) (P) .85p
DR FEELGOOD — Price (mauve) (P) .85p
TUBES — Prime Time (red) (P) .85p
TUBES — Prime Time (yellow) (P) .85p
TUBES — Prime Time (blue) (P) .85p
TUBES — Prime Time (green) (P) .85p
LEYTON BUZZARDS — Hanging (Lumin) (P) .99p
DAMNED — Love Song (P) .85p
UNDERTONES — Jimmy (P) .85p
ELVIS COSTELLO — Accidents (P) .85p
LENE LOVICH — Say When (P) .85p
LENE LOVICH — Say When 12" (P) £1.40
RUMOUR — Traffic (red) (P) .85p
IGGY POP — Bored (P) .85p
RUMOUR — Traffic (green) (P) .85p
PATTI SMITH — Frederic (P) .85p
RUMOUR — Traffic (amber) (P) .85p
SQUEEZE — Cool For Cats 12" (P) £1.49
LURKERS — (2 × 7") (P) .99p

PENETRATION — Danger Signs (P) .85p
PENETRATION — Danger Signs 12" (P) £1.49
STRANGLERS — Peaches (P) .85p
PUNISHMENT OF LUXURY — Engine Of Excess (P) .85p
JILTED JOHN — Birthday Kiss (P) .85p
TELEX — Moskow Disco (P) .85p
Please order separately: will be sent as soon as available around May 11th
BUZZCOCKS — Spiral Scratch (P) .85p

ALBUMS

MOTORHEAD — Overkill (green) £3.99
SEX PISTOLS — Swindle (2×LP) ltd edit) £6.99
SEX PISTOLS — Swindle (2×LP) £5.25
PATTI SMITH — Wave £3.99
COSTELLO — Forces (+ EP/cards) (UK) £4.75
FALL — Witch Trials £3.25
ANTHONY PHILLIPS — Sides (+ free LP Private) (2×LP) £3.99
REZILLOS — Live £3.99
STRANGLERS — Black And White (+ White 7") £4.70
MAGAZINE — Secondhand Daylight £3.99

PIC DISCS

GORDON GILTRAP — Fear Dark 12" £2.25
BEATLES — Sgt Pepper £5.99
DEVO — Are We Not Men £6.99
PINK FLOYD — Dark Side £7.99
WINGS — Band On Run £7.99
ROXY MUSIC — Manifesto £8.99
MEATLOAF — Bat Out Of Hell £8.99
BLONDIE — Parallel Lines £9.99
ROLLING STONES £9.99
ACE FREHLEY/GENE SIMMONS ea £8.99
PAUL STANLEY/PETER CRISS ea £8.99
BOSTON — Boston £8.99
ELTON JOHN — Single Man £9.99

CHEAPO LPs

BILL WYMAN — Stone Alone £1.00
X RAY SPEX — Germ Free £1.99
JAM — Modern World £1.99
JAM — In The City £1.99
CARAVAN — Blind Dog at St Dunstans £1.99
WISHBONE ASH — Locked In £1.99
WISHBONE ASH — New England £1.99
HAWKWIND — Astounding £1.99
MICHAEL MOORCOCK — Deepfix £1.99
HAWKWIND — Quark £1.99
SQUEEZE — Squeeze (1st LP) £1.99
RACING CARS — Downtown Tonight £1.99
LONESTAR — Firing On All Six £1.99
SPLIT ENZ — Mental Notes £1.99
JON ANDERSON — Olias £1.99
FLAMIN GROOVIES — Still Shakin £1.99
ADVERTS — Crossing Red Sea £1.99
WHO — Odds & Sods £1.99
SPIRIT — Best Of £1.99
IAN GILLAN — Child In Time £1.99
WRECKLESS ERIC — 1st Album £1.99
ULTRAVOX — Ultravox £1.99
GRAHAM PARKER — Stick To Me £1.99
LEO KOTTKE — Greenhouse £1.99
S. HARLEY — Best Years £1.99
S. HARLEY — Prima Donna £1.99
S. HARLEY — Timeless Flight £1.99
HEART — Magazine £1.99
BACK ST CRAWLER — Band Plays On £1.99
STREETBAND — London (clear) £1.99
MONTY PYTHON — Previos Record £1.99
LOU REED — Sally Can't Dance £1.99
JEFFERSON AIRPLANE — Flight Log (2XLP) £1.99
THIN LIZZY — Fighting £1.99
VAN DER GRAAF GEN — Who Am The Only One £1.99
BOB DYLAN — Planet Waives £1.99
BOB DYLAN — Bob Dylan £2.99
THIN LIZZY — Jailbreak £2.99
DAMNED — Music For Pleasure £2.99
TOM PETTY — 1st Album £2.99
DIRE STRAITS — Dire Straits £2.99
RUSH — Rush/2112/Hemispheres £2.99
RUSH — Farewell/Fly By Night/Caress £2.99
STIFF LITTLE FINGERS — Inflammable £2.99
NICK LOWE — Jesus Of Cool £2.99
YES — Going For The One £2.99
YES — Tormato £2.99
VIBRATORS — Pure Mania £2.99
ROD STEWART — Ballards £2.99
LITTLE FEAT — Time Loves Hero £2.99
WHO — Who Are You £2.99
AWB — Person To Person £2.99
DAVID BOWIE — Low £2.99
PIRATES — Skull Wars £2.99
RAMONES — Leave Home £2.99
RAMONES — Ramones £2.99
COUNT BISHOPS — Count Bishops £2.99
KATE BUSH — Lionheart £2.99
WISHBONE ASH — Pilgrimage £2.99
LINDA RONSTADT — Living In USA £2.99
DAVE COVERDALE — Snakebite £2.99
JETHRO TULL — Heavy Horses £2.99
THIRD WORLD — Third World (2nd LP) £2.99
ELO — On Third Day £2.99
ELO — Light Shines On £2.99
ELO — New World Record £2.99
ELO — Eldorado £2.99
ELO — Out Of The Blue (2×LP) £2.99
SPIRIT — Son Of Spirit £2.99
BLACK SABBATH — Sabotage £2.99
BLACK SABBATH — Sabbath Bloody £2.99
BLACK SABBATH — Technical Ecstasy £2.99
BEATLES — Revolver/Hard Day's ea £2.99
BEATLES — Sgt Pepper/Let It Be ea £2.99
BEATLES — With Beatles/Please Please ea £2.99
BEATLES — Story Of (2×LP) £4.99
BEATLES — 67-70 (blue) (2×LP) £4.99
BEATLES — 62-66 (red) (2×LP) £4.99
WINGS — Speed Of Sound £2.99
WINGS — Venus And Mars £2.99
WINGS — Red Rose £2.99
RENAISSANCE — Turn Of Cards £2.99
RENAISSANCE — Novello £2.99
LED ZEPPELIN — Presence £2.99
GRATEFUL DEAD — Terrapin St £2.99
ROLLING STONES — Buttons (yellow) £2.99
ROLLING STONES — Ya Yas (blue) £2.99
ROLLING STONES — Black And (blue) £2.99
ROLLING STONES — Rolled Gold (2×LP) £4.99
FRANK ZAPPA — Live In New York (2×LP) £3.99
BOB SEGER — Live Bullet (2×LP) £4.75
FLEETWOOD MAC — Vintage (2×LP) £3.99
FLEETWOOD MAC — Chicago (2×LP) £3.99

IMPORTANT IMPORTS

Please order separately:
BOB DYLAN — Live At Budokan (JAP Imp) (2×LP) (including posters) £5.99
BLONDIE — Parallel (inc 5.04 Heart) £3.99
CHEAP TRICK — 1st Album £4.99
MOUNTAIN — Twin Peaks (inc Nant) (2×LP) £7.75
MOUNTAIN — Best Of (inc Nantucket) £4.99
STYX — Man Of Miracles/1st ea £4.99
SPORTS — Throw Stones £5.25
JOE JACKSON — Look Sharp (2×10" LP) £4.99
HENDRIX — High Live (unreleased + Jim Morrison) (red) £4.99
IAN DURY — New Boots (inc Sex & Drugs) £3.99

JAPANESE IMPORTS

DEEP PURPLE — Last Concert £9.25
DEEP PURPLE — Live In Japan (2×LP) £14.50
BECK, BOGART & APPICE — Live (2×LP) £14.50
SANTANA — Grand Prix 30 £14.50
DAVID BOWIE — Special (2×LP) £14.50
HENDRIX — Legacy (2×LP) £14.50

**Please try to give alternatives to avoid occasional out of stock problems.*
**(JAP) = Japanese import in full colour picture sleeve.*
P&P RATES: 10"/12"/LPs 1 = 40p; 2 = 60p + 20p for each extra. 7" 1&2 = 20p + 10p for each extra. MAXIMUM POSTAGE £1

MAIL ORDER MUSIC FRANTIC MAIL ORDER MUSIC

Send off the coupon for your new catalogue of over 1000 cut price albums

UP TO £1.39 OFF

With retail prices for LP's and tapes now approaching £5, the FRANTIC MAIL ORDER COMPANY offers you a truly amazing opportunity to purchase over 1,000 titles with discounts up to £1.39 off the retail prices for single albums and larger discounts for double albums.

ATTENTION OVERSEAS!

Our associate company TANDY'S RECORDS LTD were one of the pioneers and now the leaders in personal mail-order export and wholesale exports to all parts of the world. Write or phone TANDY'S today at the same address as shown in the FRANTIC coupon opposite.

Please send to me the new FRANTIC Catalogue
FRANTIC MAIL ORDER COMPANY, WARLEY
WEST MIDLANDS, B66 4BB. Tel: 021-429 6441/2
Telex: 338459

Name..

Address..

WEST 4 RECORD COVERS

LP Polythene (200G) 25 £1.20; 50 £2.25; 100 £3.00; 250 £6.55; 500 £12.00; 1,000 £20.20.
LP Polythene (400G) 25 £1.90; 50 £3.20; 100 £4.65; 250 £10.50; 500 £19.60; 1,000 £36.55.
LP Paper Polylined (inners) 30 £2.95; 100 £8.60.
LP White paper (inners) 50 £3.50; 100 £5.45.
PVC Double LP 1 @ 35p; 10 £2.50.
LP PVC (Heavy duty) 25 £3.55; 50 £6.90; 100 £13.55.
Singles Card Polylined 30 £3.20.
Singles Paper 100 £2.25.
Singles PVC (Heavy duty) 25 £2.85; 50 £5.35; 100 £10.15.
Singles Polythene (400G) 50 £1.80; 100 £2.35; 250 £5.15; 500 £9.80; 1,000 £18.50.
PRICES include postage and packing in U.K., Eire, Channel Islands and B.F.P.O.s. Overseas customers write for list.
CHEQUE or P.O. with order please, or shoppers welcome to save postage at:—
West 4 Tapes and Records, 169 Chiswick High Road, London, W4 2DR. Dept. NME.

REGGAE REGGAE REGGAE REGGAE REGGAE
DADDY KOOL RECORDS

(second on left down Oxford Street from Tottenham Court Road tube station)
94 DEAN STREET, LONDON W1. Hotline 01-437 3535
Send now for Britain's biggest free reggae mail order list

Way Ahead!! New Mickey Dread — Roots Man Revival — Pre 7 £1.25

LPs (P & P free)		Dread Pre-Release Singles (£1.25 each inc P & P)
1 Words of Wisdom — Dennis Brown	£3.95	1 Up Warwicker Hill — Augustus Pablo
2 Fat Man Dub Contest — Bunny/Jammies	£3.95	2 Young Generation — Augustus Pablo/Bongo Pat
3 Africa Stand Alone — Culture	£4.75	3 Baffling Smoke Signal — Lee Perry
4 Rock In The Ghetto — Trinity	£3.75	4 Home Guard — Mickey Dread (Upsetter)
5 Outlaw Dub — Revolutionaires	£3.75	5 Captive — Lee Perry
6 No-One Remember Africa — Prince Mohammed/George Nukes	£4.75	6 Mr. Brown — Gregory Isaacs
7 Fat Man Meets Downtown Hornes at Channel One	£4.75	7 Mr. Moneyman — Danny Hamsworth (Upsetter)
8 East of the River Nile — Augustus Pablo	£4.75	8 Ain't Nobody But You — Ranking Trevor
9 Heart of the Bongos	£4.75	9 No. 1 Entertainer — Clint Eastwood
10 Humanity — Royal Rasses	£3.75	10 Anti Apartheid — Peter Tosh/Bunny Wailer

SHOP OPEN BANK HOLIDAY MONDAY, MAY 7th

MISSED THAT HIT SOUND WHILE IT WAS AROUND? GET IT FROM THE DEALER WITH ALL THE CLASSICS

All the singles listed below are but a small selection from over 2,000 singles and 1,000 L.P.'s listed at incredible prices
SEND S.A.E. FOR LIST

ALL AVAILABLE IN PICTURE COVERS AT £1 EACH (+25p POSTAGE & PACKING)

P501	ABBA	The name of the game
P507	CHIC	Everybody dance
P508	DEAD END KIDS	Have I the right
P510	EAGLES	Hotel California
P513	ERUPTION	I can't stand the rain
P519	FOUR SEASONS	December '63
P523	EVELYN 'CHAMPAGNE'KING	Shame
P526	MANFRED MANN'S EARTH BAND	Davy's on the road again
P529	MECO	Star wars
P530	MOTORS	Forget about you
P534	PEOPLE'S CHOICE	Do it any way you wanna
P538	ELVIS PRESLEY	Wooden heart
P542	ROLLING STONES	Fool to cry
P545	SAILOR	A glass of champagne
P547	BOZ SCAGGS	What can I say
P549	PATTI SMITH GROUP	Privelege (Set me free)
P553	CANDI STATON	Young hearts run free
P555	ROD STEWART	Sailing
P557	ROD STEWART	Get back/The first cut is the deepest
P561	SUTHERLAND BROS. & QUIVER	Arms of Mary
P564	WILD CHERRY	Play that funky music
P565	TAMMY WYNETTE	Stand by your man

ALSO A GREAT BARGAIN
100 HIT SINGLES — £15 (+ £2 if overseas)
100 SOUL SINGLES — £9 (+ £2 if overseas)
100 REGGAE SINGLES — £9 (+ £2 if overseas)

Oldies Unlimited, Department N, 6/12, Stafford Street, St. Georges, TELFORD, Shropshire. TF2 9NQ

ALL RECORDS AND TAPES WANTED

Up to £2.00 each cash or £2.50 exchange value paid for best-selling LPs and cassettes of every kind. Less paid for others, but positively none refused. *Bring any quantity (or send them with SAE for cash) to:*

RECORD AND TAPE EXCHANGE
38 Notting Hill Gate, London W11
28 Pembridge Road, Notting Hill Gate, W11
90 Goldhawk Road, Shepherds Bush, W12
Enquiries 01 727 3539

At all three shops there is a huge selection of records and tapes including many below £1.20

Rare deleted LPs are bought, sold and exchanged at
38 Notting Hill Gate

FOR DETAILS OF ADVERTISING ON THE PLATTERSTALL, CONTACT SUNIE ON

01-261 6172

RECORD CORNER

27 BEDFORD HILL, BALHAM, SW12
Join the 1000s who get our booklet each fortnight. UK £1.20 per year. Overseas £1.85 per year.

TOP SELLING IN PICTURE SLEEVES

Ian Hunter. When The Daylight Comes (white) (90p)
JJ Burnel. Freddie Laker (90p)
Dickies. Paranoid 10" (white) (£2.30)
Patti Smith. Frederick (90p)
Tubes. Prime Time (4 diff. colours) (90p)
Who. Long Live Rock (90p)
Jam. Strange Town (yellow) (£1.00)
Cash Pussies. 99% is ... (inc. Sid Vicious) (90p)
Nazareth. Whatever You Want Baby (90p)
Normal. TVOD (99p)
Roxy Music. Dance Away (90p)
Liner. Picture disc (90p)
X-Ray Spex. Highly Inflammable (90p)
Dickies. Banana Split (yellow) (90p)
Squeeze. Cool For Cats (pink) (90p)
Sex Pistols. Anarchy in the UK (£1.50)
Sex Pistols. Submission/New York (£1.50)
Sex Pistols. Holidays in the Sun (£1.50)
Ian Dury. Sex Drugs & Rock & Roll (£1.50)
Bill Nelson's Red Noise. Revolt Into Style (blue) (90p)
UFO Shoot Shoot (live) (clear) (90p)
Stiff Little Fingers Suspect Device (85p)
Siouxsie & Banshees Staircase (Mystery) (85p)
John Cooper Clarke Gimmix (orange triangular) (£1.50)
Sham 69 Questions and Answers (85p)
Rachel Sweet I Go to Pieces (85p)
Peter Criss You Still Matter to Me (green vinyl + mask) (90p)
Gen X Valley of the Dolls (multi-coloured) (90p)
David Bowie Heroes (German) (£1.60)
Blondie Sunday Girl (French) / Sunday Girl (English) (£1.70)
Eddie & The Hotrods The Power and the Glory (85p)
George Harrison Blow Away (85p)
Dickies. Give It Back (white) (85p)
Thin Lizzy. Waiting For An Alibi (85p)
Queen. Don't Stop Me Now (85p)
The Cure. Killing an Arab/10.15 (85p)
Paul Stanley. Hold Me Touch Me (purple, with mask) (85p)
Sex Pistols. Submission/Pretty Vacant (95p)
Ian Dury. Rhythm Stick (85p)
Blondie. Hanging On The Telephone (85p) USA version has different pic sleeve (95p)
Rainbow. La Connection (red) (85p)
Stiff Little Fingers. Shattered/Everything's Turning to Gold (95p)
Status Quo. Accident Prone (85p)
The Stranglers. Pink EP (£1.15)
Stiff Little Fingers. Alternative Ulster (90p)
Elvis Presley. Are You Sincere (95p)

LONG PLAYERS

Joe Jackson. Look Sharp (dble) 10" (£4.95)
TRB Power in Darkness (+ bonus LP) (£4.99)
Elvis Presley. Our Memories Of Elvis (£5.50)
Judas Priest Killing Machine (red) (£4.40)
Jimi Hendrix. High Live & Dirty (red) (£4.95)
Dickies. Incredible Skrinking Dickies (yellow or blue) (£2.99)
Elvis Presley. Legendary Performer Vol 3 (pic disc) (£5.99)
Captain Beefheart. Shiny Beast (£4.95)
Elvis Costello. Armed Forces (USA version diff tracks + EP) (£4.95)
David Bowie. The Starting Point (£3.99)

12"

Bill Nelson. Revolt Into Style + 2 tracks (99p)
Records. Rock'n'Roll Love Letter (99p)
Penetration. Danger Signs (£1.50)
Angelic Upstarts. I'm an Upstart (£1.25)
Doobie Bros. What a Fool Believes (£2.50)
Sparks. No. 1 Song in Heaven (fluorescent red) (£1.50)
Members. Offshore Banking Business (+ extra track) (£1.50)
Wings. Good Night Tonight (£1.99)
Graham Parker. Protection (£1.50)
ELO. Showdown/Roll Over Beethoven (£1.50)
Deep Purple. Black Night (£1.50)
The Doll. Desire Me (£1.50)
Kinks. Superman (£1.50)
David Bowie. Beauty And The Beast/Fame (£2.99)
Blondie. Heart Of Glass (USA copy) (£2.30)
Rolling Stones. Miss You (USA copy) (£2.30)
Rod Stewart. Do You Think I'm Sexy (£2.50)
Ultravox. Quiet Man (white) (£1.50)
Boston. Don't Look Back (99p)
Eater. Live EP (white) (£1.50)

SPECIALS

Elton John. Empty Sky (£2.99)
Ramones. Rocket to Russia (£2.99)
Elvis Presley. I Got Lucky (£2.99)
Iggy Pop. The Idiot (£2.99)
Bebop Deluxe. Axe Victim (£2.99)
ELO. Ole (£2.99)
Boston picture disc (£4.50)
Elvis Presley. Mahalo (£2.99)
Beatles. 1967-70 (blue) (£4.50)
Beatles. 1962-66 (red) (£4.50)
Iggy Pop. Kill City (LP) (£2.50) (green)
Blondie. Parallel Lines (LP) (£3.50)
Blondie. Blondie LP (£3.50)
Blondie. Plastic Letters (£3.50)

TOP SELLING IMPORT RECORDS

Beach Boys. Good Timing (95p)
Toto. Georgy Porgy (95p)
Boomtown Rats. Rat Trap/Do The Rat (95p)
Queen Jealousy (95p)
Blondie. I'm on E (95p)
Cars. Good Times Roll (95p)
Alice Cooper. From the Inside (95p)
Elvis Costello. Accidents Will Happen/Sunday's Best (99p)
Blondie. I'm Gonna Love You Too (95p)
Devo. Uncontrollable Urge (95p)
Linda Ronstadt. Just One Look (95p)
Queen. More of That Jazz/Don't Stop Me Now (95p)
Devo. Praying Hands (95p)
Blondie. 11.59/Heart Of Glass (95p)
E.L.O. It's Over (95p)
Elvis Costello. This Years Girl (95p)
Nick Lowe. Endless Sleep (95p)
Nick Lowe. So It Goes (95p)
Styx. Sing For The Day (95p)
Thin Lizzy. Cowboy Song (live) (95p)
Yes. Release (95p)
Genesis. Go West Young Man (95p)

If you collect records, make sure you try us. Our orders are sent by return. We don't make you wait weeks.

Post/Packing: UK Singles — 1-5 15p. Over 5 — 25p. LPs and 12" 1 to 5 — 35p. Over 5 Free. Overseas (singles) 1-5 — 20p each, over 5 — 10p each. LPs 1 to 3 — £1.00 each. Over 3 — 50p each.

BONAPARTE

BONAPARTE MAIL ORDER

ONLY ONES — OUT THERE IN THE NIGHT 12 (BLUE VINYL) £1.49
A.T.V. — FORCE IS BLIND 85p
A.T.V. — LOVE LIES LIMP/ACTION TIME/LIFE 85p
AKA — SPACE AGE LOVERS (PIC) 85p
AGNES BERNELLE — THINGS 85p
AGONY COLUMN — ALL WORKED OUT 85p
ANGELIC UPSTARTS — LIDDLE TOWERS 85p
ANGELIC UPSTARTS — I'M AN UPSTART (P) 85p
BLAST FURNACE — SOUTH OF THE RIVER 80p
BLONDIE — RIP HER/DENIS/PRESENCE/HANGING ON TELEPHONE/PICTURE THIS/HEART OF GLASS 80 EACH
BOOMTOWN RATS — (ALL IN PIC) NO. 1/MARY OF THE 4th/SHE'S SO MODERN/LIKE CLOCKWORK/RAT TRAP 85p EACH
DAVID BOWIE — BOYS KEEP SWINGING 85p
BUZZCOCKS — PROMISES (TOTALLY DIFFERENT IMP BAG) £1.50
BUZZCOCKS — (ALL PIC) ORGASM/WHAT/EVER FALLEN/PROMISES/I DON'T/LOVE YOU/EVERYBODY 85p EACH
JJ BURNEL — FREDDIE LAKER (P) 85p
CLASH — CAPITAL RADIO/FOUGHT LAW (E.P. DOUBLE) £1.49
CLASH — (ALL PIC) CIVIL WAR/TOMMY GUN/REMOTE/COMPLETE/CITY RIOT 90p EACH
JOHN COOPER CLARKE — GIMMIX (NOT TRIANGULAR) 85p
CRASS — 12" FEEDING 5,000 £1.99
CURE — KILLING AN ARAB (ORIG.) 90p
CABARET VOLTAIRE — EXTENDED PLAY 95p
ELVIS COSTELLO — ACCIDENTS (L.P. VERSION) + TALKING IN DARKNESS (UNRELEASED) 85p
DICKIES — BANANA SPLIT (YELLOW) (P) 90p
DAMNED — LOVE SONGS (P) 85p
DESTROY ALL MONSTERS — BORED 80p
DIE ELECTRIC EELS 80p
DR. FEELGOOD — 3 DIFFERENT BAGS + MATCHING COLOUR VINYL 90p
DEVO — MONGOLOID/BE STIFF/JONEE 80p
DEVO — 12" 6 TRACK BE STIFF (YELLOW) £2.99
DISTRACTION — YOU'RE NOT GOING OUT DRESSED £1.50
FASHION — CITY NIGHTS 85p
ELECTRIC PRUNES — TOO MUCH TO DREAM LAST NIGHT 85p
ELECTRIC CHAIRS — THUNDER WHEN SHE WALKS/OFFENSIVE E.P. 90p EACH
EATER — WHAT SHE WANTS SHE NEEDS (P) 80p
FISH TURNED HUMAN — TURKEYS IN CHINA (P) 85p
PATRIK FITZGERALD — ALL SEWN UP/SAFETY PIN/BACKSTREET BOYS 90p EACH
FALL — IT'S THE NEW THING/BINGO MASTERS 80p EACH
GIRLSCHOOL — TAKE IT ALL AWAY (COLOURED) 80p
GANG OF FOUR — DAMAGED GOODS 90p
GENERATION X — VALLEY (IN COLOUR) + PIC 90p
GENERATION X — VALLEY/READY STEADY/YOUR GEN/WILD YOUTH/KING ROCKER 80p EACH
DAVE GOODMAN — HOMICIDE 85p
HUMAN LEAGUE — BEING BOILED 80p
HUMAN LEAGUE — 12" DIGNITY OF LABOUR £1.49
HARDWARE — E.P. 90p
IGGY POP — I'M BORED (PIC) 85p
IRON HORSE — SWEET LOUISE 85p
JAM — STRANGE TOWN (P)/TUBE STATION/CITY/AROUND WORLD/MODERN WORLD/NEWS OF 85p EACH
BRIAN JAMES — 12" AIN'T THAT A SHAME £1.50
JILTED JOHN — BIRTHDAY KISS (PIC) 85p
I JOG & TRACKSUITS — WORRYING MAN 85p
KRAFTWERK — 12" NEON LIGHTS (LUMINOUS) £1.60
KIPPINGTON LODGE — E.P. (INCL. NICK LOWE & BRINSLEY SCHWARTZ) RUMOURS/LADY ON A BICYCLE 90p
LEW LEWIS — LUCKY 7 (P) 85p
LEYTON BUZZARDS — SATURDAY NIGHT 85p
LENE LOVICH — LUCKY NUMBER (P) 85p
LENE LOVICH — 12" LUCKY NUMBER + EXTRA TRACK £1.40
MAGAZINE — RHYTHM/SHOT/TOUCH 85p EACH
MENACE — I NEED NOTHING 80p
MONOCHROME SET — HEY FRANK 80p
MOLESTERS — COMMUTER MAN 85p
MEKONS — WHERE WERE YOU? 80p
MEMBERS — OFFSHORE (P) 12" £1.40
NIGEL SIMKINS — TIMES ENCOUNTER 80p
NAUGHTY LUMPS — IGGY POP'S JACKET 80p
NICKY + DOTS — NEVER BEEN SO STUCK 85p
ONLY ONES — GOT TO PAY (P)/ANOTHER GIRL 85p EACH
'O' LEVEL — 4 TRACK 80p
PENETRATION — 12" DANGER SIGNS £1.49
THE PASSIONS — NEEDLES & PILLS 85p
PIRANHAS — COLOURED MUSIC (P) 85p
PUBLIC IMAGE LTD — PUBLIC IMAGE/COWBOY (IMP PIC. BAG) £1.50
PUBLIC IMAGE LTD — PUBLIC IMAGE/COWBOY (ORIG. PAPER BAG) £1.35
PISTOLS — SILLY THING (P) 85p
PISTOLS — SOMETHING ELSE (P) 85p
PISTOLS — MY WAY (P) 85p
PISTOLS — HOLIDAY (IMP. ORIG. PIC) £1.50
PISTOLS — GOD/VACANT/HOLIDAY 85p EACH
PISTOLS — GOD/VACANT (SLIGHTLY DIFFERENT BAG + WORDS ON BACK) £1.50 EACH
PISTOLS — ANARCHY (IMP) £1.50
PISTOLS — 12" ANARCHY (IMP) £2.99
PISTOLS — SUBMISSION/NEW YORK (P) £1.50
GRAHAM PARKER — PROTECTION 85p
GRAHAM PARKER — PINK PARKER (BLACK) 85p
GRAHAM PARKER — HEY LORD 85p
POP GROUP — BEYOND GOOD & EVIL (P) 80p
POP GROUP — 12" BEYOND GOOD & EVIL 99p
PRAG VEC — WOLF + 3 TRACKS 99p
PURE HELL — THESE BOOTS 80p
PROTEX — DON'T RING ME UP 80p
PENETRATION — DICTATE/FIRING/GAMBLE (ALL IN PIC) 90p EACH
PUNISHMENT OF LUXURY — ENGINE OF SUCCESS (PIC) 85p
POLICE — ROXANNE (PIC) (BLUE) 85p
RADIO STARS — REAL ME (P) 85p
RACHEL SWEET — PIECES/B.A.B.Y. 85p EACH
RAINCOATS — 3 TRACK E.P. (ROUGH TRADE) PIC 80p
RECORDS — 12" ROCK & ROLL LOVE LETTER (P) £1.49
TOM ROBINSON — BULLY/2 4 6 8 85p
RUMOUR — FROZEN YEARS (P) 85p
ROBERT RENTAL — PARALYSIS (P) 85p
ROXY MUSIC — DANCE AWAY (P) 85p
RESISTANCE — KIDNAPPED (P) 80p
RESIDENTS — DUCKSTAB E.P. £1.99
ROGER C. REALE — STOP & GO (BIG SOUND LABEL) PIC 85p
STRANGLERS — PEACHES (NEW EXCITING PIC COVER) 85p
STRANGLERS — GRIP/SOMETHING/HEROES/5 MINS/SLEAZY/WALK ON BY (SOON TO BE IN PIC) (ORDER NOW) 85p
PATTI SMITH — FREDERICK (P) 85p
SHAM 69 — QUESTIONS/BORSTAL/UNITED/HARRY 85p EACH
STAA MARX — CRAZY WEEKEND 85p
STEVE TREATMENT — HEAVEN KNOWS (3 TRACK) 85p
SPIKES — WAVE LENGTHS 85p
SIOUXSIE & BANSHEES — STAIRCASE (P) 85p
SIOUXSIE & BANSHEES — GARDEN 85p
SPIZZ OIL — GOLD CITY/6000 CRAZY 80p EACH
SCARS — ADULT 80p
SCRATCH BAND — ROCK & ROLL LOVE LETTER 85p
SPORTS — E.P. (STIFF) 85p
SQUEEZE — COOL FOR CATS (PINK) 85p
SQUEEZE — BANG BANG (GREEN) £1.00
SWELL MAPS — DRESDEN STYLE (PIC) 80p
SLAUGHTER & DOGS — 4 TRACK 12" E.P. £1.80
STIFF LITTLE FINGERS — ALTERNATIVE ULSTER/SUSPECT DEVICE 80p EACH
STIFF LITTLE FINGERS — NEWIE 85p
SUBWAY SECT — AMBITION 80p
TUBEWAY ARMY — DOWN IN PARK 80p
TUBEWAY ARMY — 12" DOWN IN PARK £1.40
TUBES — PRIME TIME (COLOURED) 85p
JOHNNY THUNDERS — 12" ARMS AROUND A MEMORY (YELLOW) £1.40
TEARDROP EXPLODES — 4 TRACK E.P. 90p
TELEVISION PERSONALITIES — WHERE'S BILL GRUNDY NOW? 80p
ROBIN TROWER — E.P. 33⅓ (RED) 85p
TEENAGE JESUS — 12" ORPHANS £1.60
TENNIS SHOES — MEDIUM WAVE E.P. 80p
UNDERTONES — JIMMY JIMMY (GREEN) 80p
X DREAMYSTS — RIGHT WAY 80p
X RAY SPEX — HIGHLY INFLAMMABLE 85p
X RAY SPEX — BONDAGE/DAYGLO/IDENTITY/GERM FREE 85p EACH

AMERICAN IMPORTS

SIMPLE TONES — CALIFORNIA £1.50
BARNES & BARNES — FISH HEADS £1.50
MIDDLE CLASS — OUT OF VOGUE £1.50
MUMPS — ROCK 'N' ROLL THIS & THAT £1.50
EYES — TAQN (DANGERHOUSE) £1.50
HOWARD WORTH — OBSOLETE (DANGERHOUSE) £1.50
TEENAGE JESUS — BABY DOLL £1.35
MODEL CITIZENS — E.P. £1.50
CHRIS STAMEY & D.B.'s £1.35
CRAMPS — HUMAN FLY £1.35
PEBBLES — VOL. I (L.P.) EARLY AMERICAN PUNK SAMPLER £4.50
PEBBLES — VOL. II (L.P.) EARLY AMERICAN PUNK SAMPLER £4.50
DANGERHOUSE COMPILATION — (L.P.) INCL. BAGS & GERMS — CLEAR VINYL WITH PICTURE ON IT £4.50
BLUB KRAD (DARK BULB) (L.P.) INCL. HALF JAPANESE ETC. £4.50
B.52's — ROCK LOBSTER £1.50
BAGS — SURVIVE (DANGERHOUSE) £1.50
SHOES — TOMORROW NIGHT (BOMP) £1.50
PAGANS — LIVE AT DROME £1.50
TUXEDOMOON — 12" E.P. £2.99

EUROPEAN IMPORTS

GAINSBOURG — (FRENCH REGGAE L.P.) INCLUDING ROBBIE SHAKESPEARE, SLY DUNBAR, THE I THREE ETC. (INTERESTING) £4.99
DAVID BOWIE — HEROES (SUNG IN GERMAN) (PIC) £1.50
STRANGLERS — SWEDEN (SUNG IN SWEDISH) (PIC) £1.50
TUBES — WHITE PUNKS (SWEDISH PIC) £1.50
ENO & CLUSTER — AFTER THE HEAT (GERMANY SKY IMPORT) £4.99
NEW YORK DOLLS — 1st ALBUM £3.75
IAN DURY — SEX & DRUGS (PIC) £1.50
IAN DURY — 12" SEX & DRUGS + SWEET GENE £2.50
R. STEVIE MOORE — GOODBYE (FRENCH IMPORT) £1.50
BLONDIE — HEART OF GLASS (IMP PIC) £1.50
COSTELLO — LIVE HOLLYWOOD HIGH (IMP. PIC) £1.50

BUY ANY TWO L.P.'s FOR £6.50 + P. & P.

A.T.V. — STORM £3.50
STIFF FINGERS £3.50
MOTORHEAD (GREEN VINYL) £3.50
IAN HUNTER £3.50
RED CRAYOLA £3.50
IGGY POP £3.50
J.J. BURNEL £3.50
TRB II £3.50
SQUEEZE £3.50
SIOUXSIE & BANSHEES £3.50
FALL — WITCH £3.50
DICKIES (SHRINKING) £2.99
EDDIE & RODS £3.50
POP GROUP £3.50
REZILLOS £3.50
SIMPLE MINDS £3.50
STRANGLERS — X £3.50
PUBLIC IMAGE £3.50
JOE JACKSON £3.50
GENERATION X £3.50

LIMITED STOCK — LIMITED STOCK — LIMITED

X RAY SPEX — GERM FREE L.P. £2.50
STRANGLERS — BLACK & WHITE PLUS FREE 7" £2.99
BLONDIE — PARALLEL LINES PICTURE DISC £8.50

WHOLESALE AND IMPORT TRADE ENQUIRIES WELCOME

MAIL ORDER TO 101 George Street, Croydon CR0 1LE. Please make cheques and P.O's payable to BONAPARTE. Allow 10 days for cheque clearance. When ordering, please list alternatives where possible.
Mail Order prices: 12" 1 = 35p. 2 = 60p. 3 = 85p. 5+ = £1.00. Max 7" 1-5 = 15p each. 5+ = 75p max. Overseas: 12" 1 = 50p. 2 = £1. 3 = £1.25. 5 = £2. 7" 1-5 = 20p each. 5+ = 15p each. Send £1 to join our Mailing Club and be the first with all "Hard To Get" records. We accept record tokens. Foreign Orders with IMO only.

KEEP ON ROCKIN' WITH

BBB BE-BOP BADGES

THE BIGGEST AND BEST IN LANCASHIRE

FLASHING BROOCHES: EXPENSIVE BUT UNIQUE . . .1¾" × ⅞" × ¼" with diamante or prismatic (state choice) front, or with your own hand printed slogan (we'll do that for you — just tell us!). Small red diode flashes fast when clipped-in, turns off when unclipped. Powered by tiny replaceable battery, 200 hours life. £3.50 each, but worth every penny.
MIRROR BADGES. Best quality 1¾" square. Cocaine, Leaf, Tongue, Elo, Sham Army, Punk, Blondie, Clapton, Clash, P.I.L., Yes, Who, Buzzcocks, Boomtown Rats, T.R.B., Kiss, Sabbath, Elvis, Rush, Genesis. 40p each, 3 for £1.00.

CUSTOM MADE BADGES Individual 2½" pin-ons made from the actual sketch / design which you send to us. Design on paper disc of not more than 2½" please. Only 25p each.
MADE TO ORDER Pin-on badges, on two colours, plus base colour. For Clubs, Pubs, Promotions, Discos, meetings, events.
Send either finished artwork or use our artwork service. Minimum 100 badges. Prices on aplication. Speedy turnround.
PENDANTS. New enamelled discs on chain. Best of the heavies: Quo, Priest, UFO, Rush, Lizzy, Sabbath, Genesis. Only 75p each, 3 for £2.00.

BROOCHES. Super coloured designs in shiny chrome shapes approx 1" across: Kiss, AC/DC, Zeppelin, Elo, Quo, Sabbath, Genesis, Queen, Lizzy.
CRYSTALS The very latest in ultra smart gear. 1" classy brooches with your favourite groups. Logo behind a clear, acrylic lens. Superb colours. ONLY 60p each. Blue Oyster Cult, Judas Priest, Led Zeppelin, AC/DC, Rush 2112, Rush, Rainbow, Black Sabbath, Status Quo, Kiss, Pink Floyd, Thin Lizzy, David Bowie, Genesis.
SEX & DRUGS & ROCK & ROLL set of 4 × 1" pin-ons. exclusive to us 60p.

PATCHES Woven and embroidered sew-ons, 40p each or 3 for £1.00.

PATCHES
AC/DC
Black Sabbath (cross)
Black Sabbath (omm)
Black Sabbath (demon)
Sabbath Bloody Sabbath
E.L.O.
E.L.P.
Genesis
Judas Priest
Kiss
Status Quo (Hello)
Status Quo (Rockin)
Thin Lizzy (motif)
Thin Lizzy (Live & Dangerous)
Thin Lizzy (Squaw)
Blue Oyster Cult (Name)
Blue Oyster Cult (motif)
Be Bop Deluxe
Bowie (Live)
Bowie (signature)
Pink Floyd
Led Zeppelin (glitter)
Marley Main Man
Queen
Queen (glitter)
UFO
The Who
Yes
JPS Formula One Racing
Buzzcocks
Boomtown Rats
Clash
Deep Purple
King Costello
Rush
Rush (All The Worlds A Stage)
Rush 2112
Rainbow (name)
Rainbow (motif)
Ian Dury (Sex & Drugs & Rock & Roll)
Sham 69
Rolling Stones
Shawaddywaddy
10cc
Debbie
Pil
Boston
Foreigner
Eagles
City Boy
Hawkwind / Hawklords
Camel
Van Halen
Rush (Fly By Night)
Styx
Nazareth
Kansas
Feelgood
Motorhead
Steve Miller
Meat Loaf

SUPER PATCHES Giant woven sew-ons in shimmering Lurex, 60p each or 3 for £1.50 as price list states.

SUPER PATCHES
Rush
JPS World Championship team
Yes
Black Sabbath
Queen
Genesis
ELO
Led Zeppelin

PRISMATIC BADGES. 2⅛" multicolour pin-ons, reflecting all colours of the rainbow. All new designs: Quo, Elo, Bowie, Rush, Lizzy, Queen, Yes, Elvis. ONly 45p each.

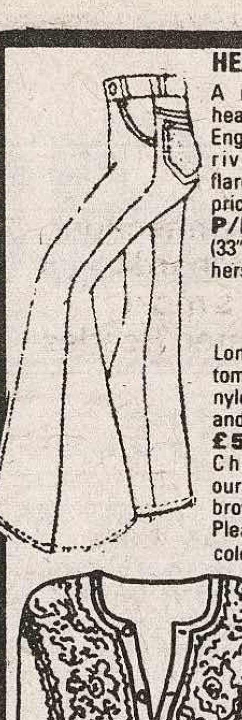
BADGES 2½" pin-ons: Pictures, names, motifs. 30p each or 4 for £1.00.

BADGES
AC/DC
Anti Nazi League
Black Sabbath
Bogart
Blondie
BOC (pic)
BOC
Bad Co
Bowie (sev different)
Ban Badges
Be Bop Deluxe
Boomtown Rats
Boston
Buzzcocks
Camel
Debbie
Devo
Dylan
Deep Purple
Elvis Costello
ELO
ELP
Eagles (pic)
'Ere We Go 2 3 4 (pic)
Ello Sid Snot 'ere (realistic snot)
Foreigner
Gabriel
Gruppo Sportivo
Genesis
Have A Nice Day / Have A Nice Night
Ian Dury I'm Cooler Than Fonze (Winkers song pic grotesque)
Jethro Tull

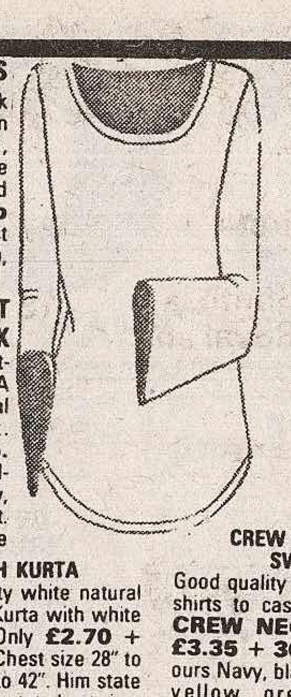
LIGHTSTICKS. Festival Fans; you've seen 'em. 7" long polytube gives off bright green fluorescent light for a continuous 8 hours. Simply bend tube to start action. 95p each.

SEND YOUR ORDER WITH P.O. OR CHEQUE, AND DON'T FORGET YOUR REPLY PAID ENVELOPE *(Mainland only)* All Items subject to availability, please state alternative choice to avoid disappointment. Wholesale prices for all items available on request *Keep on Rockin' with*

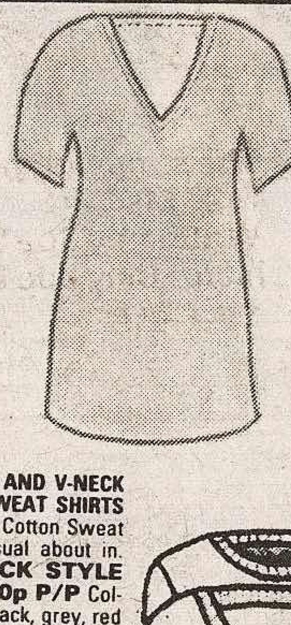
BE BOP BADGES, 3 Honister Road, Burnley, Lancs BB10 2PX, England.



HEAVY DENIM JEANS
A nice blue pre-shrunk heavy denim jean, made in England. Western style, rivetted pockets, wide flared bottoms. A good price at **£9.45 + 70p P/P** His 26" to 36" waist (33" & 36" i/leg length), hers 32" to 42" hips



THE VELVET LOOK SCOOPNECK
Long sleeves, shirt tail bottom and a scoop neck. A nylon and tricel material and looks like velvet. **£5.40 + 20p p&p.** Chest/Bust 32"-38". Colours: Silver, black, navy, brown, wine, gold, rust. Please state alternative colour.



A Shapes Bargain
RUGBY SHIRTS ◆
A cotton short sleeve rugby shirt, two colours with a white collar. **Only £3.50+20p p&p.** Colours: red & white, navy & red, navy & white, green & navy, please state an alternative colour. One size only left his 32"-34" chest, hers 34"-36" bust.

◆ **V-NECK TEE SHIRTS**
A cotton short sleeve V-neck. **£1.95 plus 15p p&p.** Colours —: navy, lt brown, khaki, black, grey, lt blue. **His/hers 32" t 38"-40".** Please state alternative colours and your bust/chest measurement.

CHEESECLOTH KURTA
A good quality white natural cheesecloth Kurta with white embroidery. Only **£2.70 + 20p P/P.** Chest size 28" to 42", girls 32" to 42". Him state chest size, her state bust size.
COLOURED EMBROIDERED KURTA
Same style as above but with coloured embroidery on a white natural background. **£2.80 + 20p p&p.** Chest sizes 30" to 42", hers 30" to 44" bust. Please state your chest/bust size.

☆ **SILK KURTA** ☆
In natural white, blue, black, purple, turquoise, red, pink, olive green, brown, dark green. All with white embroidery. Please state an alternative colour. **£4.85 + 15p P/P.** Chest 32" to 42", bust 32" to 44". Please state an alternative colour.

CREW AND V-NECK SWEAT SHIRTS
Good quality Cotton Sweat shirts to casual about in. **CREW NECK STYLE £3.35 + 30p P/P** Colours Navy, black, grey, red yellow, green, white, beige, sky blue, brown, cream. His 32" to 40" chest, hers 34" to 42" bust. **V-NECK STYLES £3.50 + 30p P/P** Colours: Black, navy, white, cream, red, beige his 34" to 44", hers 34" to 46" bust. Please state alternative colours.

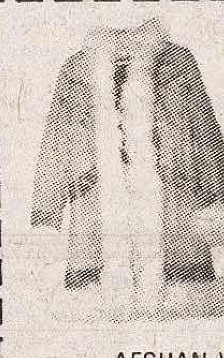
LOONS
£2.60 + 40p P/P.
3 pairs £7 + £1 P/P
A good quality cotton Drill. one size only left. **His 28" waist. Hers 33"-34" hips.** (33" inside leg). Colours dark green, navy, purple, maroon, brown.

Postage outside UK double. Please write your name, full address, colours and size clearly. All goods can be exchanged or refunded if returned unworn within 10 days. Send PO/cheque to **SHAPES (Dept L), 252 HIGH STREET, WALTHAM CROSS, HERTFORDSHIRE, EN8 N78**
Our shop open all week

HANDMADE FOOTWEAR

- *Supple full grain leather*
- *Flexible, natural crepe soles*
- *Handcrafted*
- *Ranges for men, women and children*

For a free catalogue of our complete range of handmade shoes send a stamped addressed envelope to
Adams and Jones
Handmade Footwear
Dove Cottage, Mill Lane,
Barton St David, nr Somerton, Somerset
Tel. Baltonsborough (0458) 5713



AFGHAN COATS!
BEST QUALITY BROWN SHEEPSKIN. 38" long £27.50, chest 30"-36". Special 42" long softee sheepskin, light sand brown colour **£34.50**, chest 34" - 46".

AFGHAN WAIST COATS
£13.75 + 85p p & p. Chest 30" - 42"
SALE ITEMS
42" long coats, chest 36", v sl. seconds **£24.** Denim dungarees waist 30", hip 40" red cotton waist 34" **£5.50** incl. p & p.

BIG BOY JEAN CO (NM)
48 Manor View, London, N.3.
01-346 3432 Thurs. eveng.
Visitors ring first.

THE ONLY ONES
EUROPEAN TOUR
T-Shirts &

By
PRIESTLEY'S OF YORK

GOLD on BLACK
t's £3·00
sweats £4·50
state s m l
cheques p o s to
PRIESTLEY'S
36 BOOTHAM, YORK

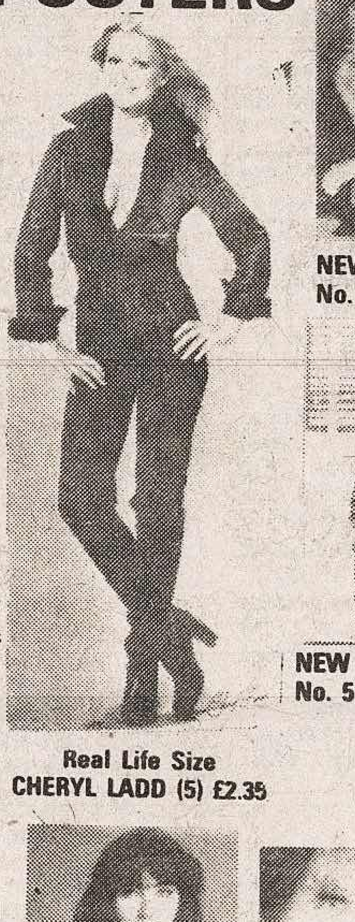
8 DEBBIE PHOTOS, COLOUR 5 x 3 SIZE — £3.40 incl P&P

POSTERS

DEBBIE 3 £1.10

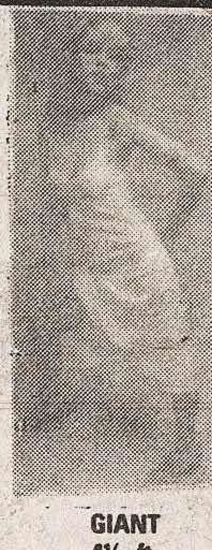
DEBBIE 10 £1.95

GIANT ZIGGY £2.20
New £1.20. Quo No. 6, Sham 69, Ian Dury, E.L.P., Dylan No. 4, Pink Floyd, Donna Summer No. 3, AC/DC No. 2, Leif G No. 2, Clash.



Real Life Size CHERYL LADD (5) £2.35

NEW FARRAH No. 9 £1.10



GIANT 4½ ft. DEBBIE (11) £2.35

NEW LINDA RONSTADT No. 5 (Split Skirt) £1.10

KATE BUSH £2.10

★ **KATE BUSH** ★
Set 8 (Col.) concert photos 5 × 3 size. £3.40 incl. Set 10 glossy colour 5 × 4 size. £4.90 incl. Set 10 (b/w.) 10 × 8 size concert glossies £7.00 incl. (Also same above as Olivia).

SET OF 4 GLOSSY COL. 10 x 8 PHOTOS DEBBIE HARRY £7.50 (incl. p&p)

LEATHER WRIST BANDS 75p incl. (Male size) Blondie, Olivia, Kiss, Elvis, Costello, Rush, Status Quo, Marc Bolan, UFO, Motorhead, Sabbath, Thin Lizzy, etc.

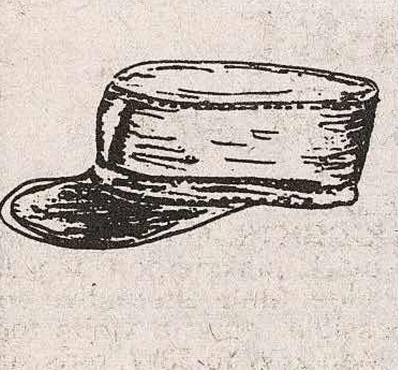
CARDS & POSTERS
22 MOOR STREET, BIRMINGHAM 4
● **Add 30p 1-2 posters + 5p each extra poster**

PUNK

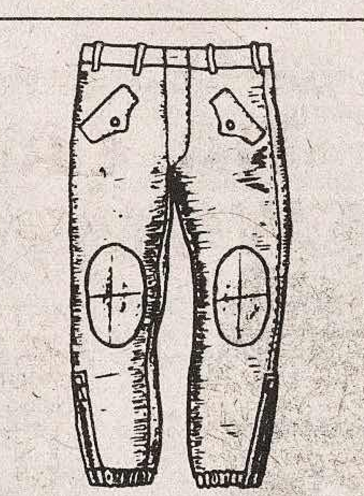
STRAIGHTS IN SHINY BLACK P.V.C., WITH ZIPS.
Men's 26" to 38" waist. Girls' sizes 8 to 16.
ONLY **£5.99** + 61p P&P
FAST DELIVERY
THE CHEAPEST AND THE BEST IN THE U.K.
Also available
Shiny Black P.V.C. Mini Skirt
£3.99 + 61p P&P
Tube Skirt
ONLY **£4.99** + 61p P&P
All the above are also available in red or navy P.V.C.
Send cheques, P.O.s or cash to:
KANDA FASHIONS(N)
BANNERMAN ROAD, Easton, BRISTOL BS5 0RR

GRINGO SALE, GRINGO SALE, GRINGO SALE, GRINGO SALE, GRINGO SALE, GRINGO SALE, GRINGO SALE, GRINGO SALE

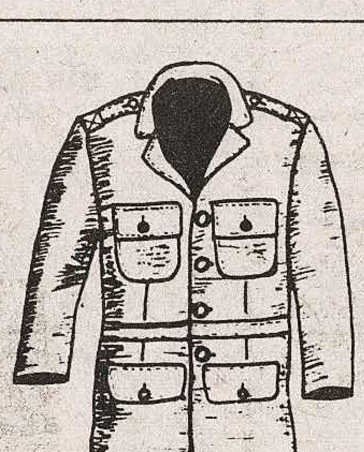
!!! GRINGO'S SPECIAL SALE !!!



US Army M★A★S★H Canvas Hat Brand New!
ONLY **£2.00** inc. p&p



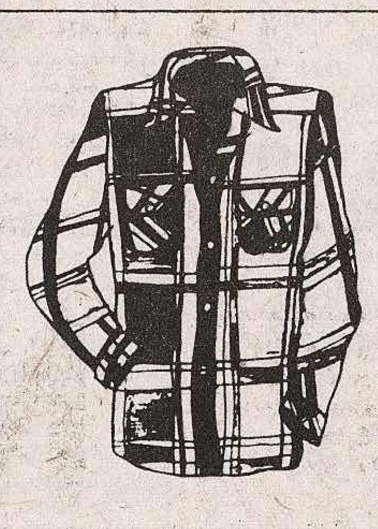
Army fatigue Trousers with back pockets. Also British Lightweight
ONLY **£4.95** inc p&p



US Army Heavy Khaki Serge Jacket Brand New! Ex. Cond
ONLY **£5.95** inc. p&p

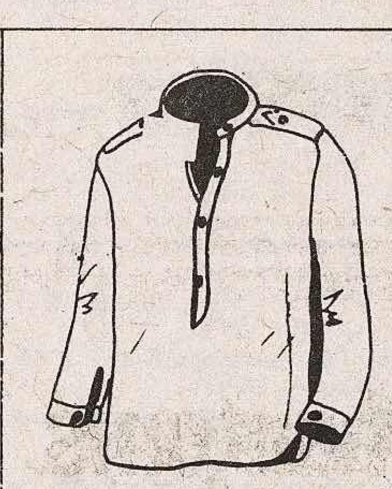
Ex-German commando 'Artic' Parkar removable 'fur' or quilt lining, inside/outside chest and hip pockets, zips, etc. Fantastic value
AT **£11.95** inc. p&p
state size

Genuine US Army Officers Raincoats. Dark Green
ONLY **£10.95!** inc p&p



Genuine US Army Shirt/ Jacket. Lumberjack Style
ONLY **£5.50** inc. p&p

Genuine US Army T-Shirts Brand New, Dark Green
ONLY **£2.99!** inc p&p

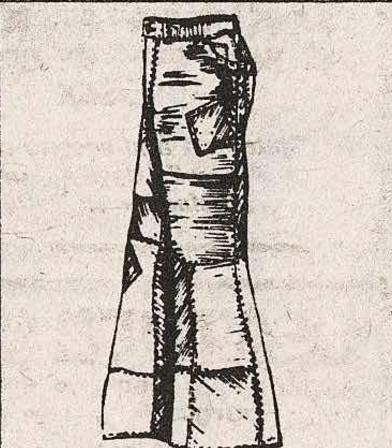


Collarless Army Shirt. Not new but Excellent Condition
ONLY inc p&p
£4.25

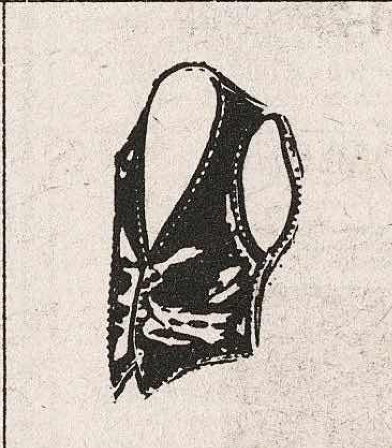
Lapel Jacket Old/New Denim Centre Vent Copper Studs. Sizes 32" - 42"
ONLY **£10.95**

Denim Bomber Old/New Denim. Heavy Metal Zip. Fur Fabric Lining. Sizes 32"-42"
ONLY inc p&p
£10.95

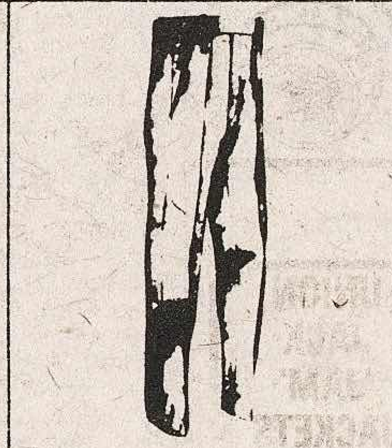
Denim Shirt. Smart Fitted, Old/New Denim
ONLY inc p&p
£9.95



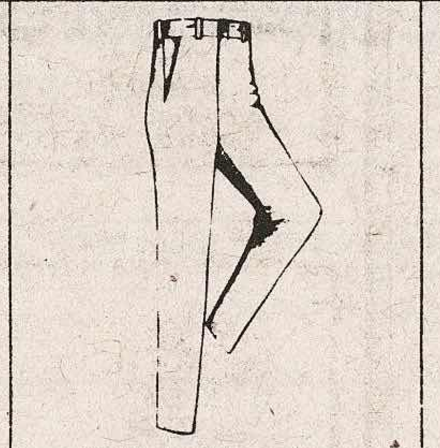
Patch Flare Jeans Recycled Wranglers/Levis etc. Old/New. Amazing Value!! Sizes 26"-36" waist
ONLY inc p&p
£9.95



The original Gringo leather waistcoat
£12.95



British Army barrack trousers. Dark Green Drill, very smart ex. cond. Great Value at
ONLY **£4.95** inc. p&p
28"-34" waist



US Army 'Chino' trousers, waist 28"-34". Beige Cotton Gaberdine Tropical issue. Great trousers makes 'suit' with No. 20, ex cond
ONLY **£4.95** inc. p&p

Black Leather Bomber Jacket Fully Lined, Metal Zip
ONLY inc p&p
£24.50

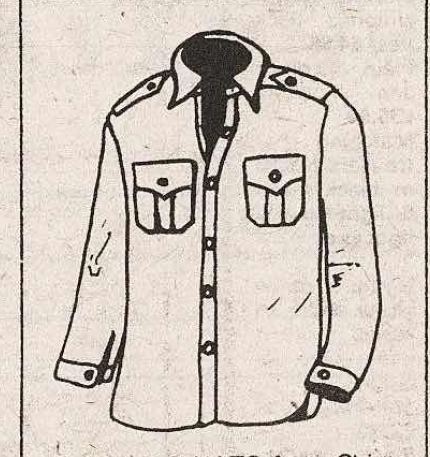
USAF Tropical Jacket Fantastic Offer. Ex cond. Blue Jacket with Lining
ONLY inc p&p
£5.95

Commando Combat Jackets Dark Olive, ex cond Fantastic value at
ONLY **£8.95** inc p&p

Airforce Battledress "Bomber" Blue Serge. Brand New. State Size.
ONLY inc p&p
£3.95

Beige USAF + Army Shirts. Genuine c/w Badges. Short or Long Sleeve. Good condition.
ONLY inc p&p
£4.25

Army/Khaki Airforce Greatcoat. Blue/Grey, Half Belt and Centre Vent. Lined, not new but A1 Condition. Great Value at
ONLY inc p&p
£9.95



Cotton Drill NATO Army Shirt Not new but excellent condition
ONLY inc p&p
£4.25

THIS IS A STRICTLY LIMITED OFFER, DON'T BE DISAPPOINTED, ORDER RIGHT NOW...

Anything else you want? Then phone and tell us!

Send Cash, Cheques or Postal Orders — Stating size you require to:

GRINGO CASUALS CO dept (N)
62 MIDLAND ROAD
BEDFORD MK40 1YM
Tel 0234 58355

TRADE & EXPORT WELCOME

MONEY BACK ON ALL GOODS IF NOT SATISFIED

BARCLAYCARD VISA

GRINGO SALE, GRINGO SALE, GRINGO SALE, GRINGO SALE, GRINGO SALE, GRINGO SALE, GRINGO

GRINGO SALE, GRINGO SALE, GRINGO SALE, GRINGO SALE, GRINGO SALE, GRINGO SALE, GRINGO SALE

NME Classifieds

REACH MORE PEOPLE THAN ANY OTHER MUSIC PAPER IN THIS COUNTRY

For further details ring
01-261 6122
or write
New Musical Express Classified Advertisements
25th Floor
King's Reach Tower,
Stamford Street, London, S.E.1

ABORTION ADVICE
For immediate help call me on . . .
01-388 4843
& book for FREE consultation.

Sue Parker
Marie Stopes House,
108 Whitfield Street,
London, W.1.
– A clinic since 1925 –

Computer Dating...
Find Friendship, Love or Marriage. Dateline, Europe's largest most successful and reliable service for all ages in all areas – Send for free colour brochure & details Now
To: Dateline Dept (NM)
23, Abingdon Road, London W8
Tel: 01-937 6503
Dateline

PERSONAL — 30p per word

A. A. FOR Penfriends, personal friends, marriage partners. One year's membership £5. Free details from **ATLANTIC AGENCY,** 34 Beaconsfield Ave, Colchester. CO3 3DJ. Telephone (0206) 44884.

A HAPPIER FUTURE. Unlimited introductions, all ages/areas. Sue Carr's Friendship Agency, Somerset Villa, Harrogate. Tel 0423 63525 anytime.

ALONE! MEET new friends, inexpensive, confidential and efficient service. Write; - countrywide Introductions, ME/Martin House, Brighouse, Yorks.

GUY 22 seeks flat mate and new friends, photo helpful. Write Box No. 3752.

GUY 25, loner needs female, age unimportant. Birmingham. Box No. 3757.

JANE SCOTT for genuine friends. Introductions opposite sex with sincerity and thoughtfulness. Details free. Stamp to Jane Scott, 3/NM North St, Quadrant, Brighton, Sussex. BN1 3GJ.

KIND THOUGHTFUL sensative lad, 23, lonely after being hurt. Interests all rock and new wave, art, cinema, seeks feminine attractive warm caring girl 18-24 for lasting relationship, Cleveland area. Genuine. Box No. 3751.

NORTHERN LAD new to Luton likes rock, bikes, concerts, fun going places etc. seeks others to share interests. Box No. 3753.

OIL RIG CREW wish to correspond with females, any age, into all sounds, photo required. No bounty hunters. Mr David Reed, Rig North Star, P.O. Box 890, Abu Dhabi, United Arab Emirates.

PENFRIENDS USA — make interesting, lasting friendships through correspondence. Send age, interests for free reply. Harmony, Box 1X, Brooklyn, NY 11223. USA.

SHY GUY 26, car owner seeks girlfriend 18/32. Interests include rock music and motor racing/live in London (Purley). Box No. 3754.

WORLDWIDE PENFRIEND Service. S.a.e. details — I.P.C.A., 39a Hatherleigh Road, Ruislip Manor, Middlesex.

INSTRUMENTS FOR SALE — 16p per word

NEARLY NEW Avon 350 Rose Morris Electronic Organ. 22 keys, flute, strings, brass, vibrato, rhythm box. Tempo, Major and minor keys. Harvey, Jenner 045 35 206 offers.

PEARL FIVE Drum Ufips, stands £450 ono. Loughborough 68676.

SELMER 100 watt Bass Cab 1 × 18 £90 Dave, Oakham 2465.

1955 GOLD top Les Paul, case. Best offer. Ralph 031 553 1847.

FOR SALE — 16p per word

AAAGH AUCTION, 45s, Wind in the Willows (PS), Nazz (PS) Beefheart, Suzi Quatro, Rolling Stone, Larry Lurex (Queen), Balloon Farms, Kaleidoscope (USA), Taste, Leaves etc. Albums: Nazz, Moving Sidewalks, Zevon, etc. sae:— McLaine, 11 Woodside Road, Glenrothes, Fife.

AMERICAN ROCK MAGAZINES — sae/IRC for illustrated list and order form. **CREEM** — May 78; Nugent; Keith Emerson; Costello; Boston; Mick Taylor. 95p. **GROOVES** — Feb 79; The Stones; March 79; The Who. Both feature 84 pages, pullout poster, colour photos and more. £1.40 each. **GUITAR PLAYER** — Jan 79; Ace Frehley; Gene Simmons; Paul Stanley; Carlos Bonell; Mike Oldfield; Toots Thielemans; Talk Boxes. Feb 79: Lee Ritenour; Mick Jones; Tommy Caldwell; Lawrence Luice; Guitar Synthesizers; Roger Mayer; American Guitar, Part 4. Also back in stock, September 75. Reprint — **JIMI HENDRIX REPEAT SPECIAL.** All at £1.45 each. **NEW YORK ROCKER** — No. 14/Sept 78; Rock 'n' Roll 78. Blondie; Ramones, Flamin' Groovies, Dictators; Buzzcocks; Television No. 15/Nov 78, Fleshtones, Regina Richards, B. Girls, Dave Edmunds, Chris Spedding, Television; 100 Greatest rock and roll films (55-69). Plus Movie Poster Pullout. No. 16/Jan 79 Devo, Dwight Twilley Band; Police; Carl Perkins; Greg Kihn Band; Mitch Ryder; £1.25 each. Also Nos. 11-13 are in stock at £1.85 each. **TROUSER PRESS** — No. 31/Aug 78; Cheap Trick, Lowe/Edmunds; Bruford; Be Bop Delux; XTC; Generation X. No. 32/Oct 78; Ray Davies; Gabriel; Fripp; Eno; Dead Boys; Blondie; Squeeze; No. 33/Nov 78; Cars; Talking Heads; John Entwistle; Joe Perry; Ramones; Stranglers No. 34/Dec 78. Tom Petty; Thin Lizzy; Greg Kihn; Rock's Best Guitarist; Aesthetics of Kiss No. 35/Jan 79; Devo; John Wetton; Buffalo Springfield; UFO; Rocks Best Guitarist; Part 2. £1.25 each. No's 21-30 are also in stock at £1.45 each. Other magazines in stock, please list interests. All prices include post and packing. Cheques/POs payable to **GRAFFITI,** Wagon Yard, London Road, Marlborough, Wiltshire.

BADGES FREAKS — Mister Tee has new designs. Smaller size — angelic upstarts, Buzzards, Motorhead, Kool For Kats, Jam Strange Town, Sid Wasn't That Vicious, small size golden greats — Who, Only Ones, Doll By Doll, Buzzcocks — Spiral Scratch, Northern Rock, Logo, Times Up, Good Food, Sham 69 — Logo, Kids etc, Hurry Up Harry, Costello — Armed Forces, Face, Jam — Logo, all mod cons, Sid Vicious RIP, X Ray Spex, XTC, Penetration 999, Skids, Judas Priest, Stiff Little Fingers, Dury — Hit Me etc, Sex, Druges, etc, I'm a Blockhead, Souxsie and Banshees, AC/DC, Adam and Ants, Devo, stranglers — Clash, Magazine, Rush, Bowie, I don't wear badges, Whitesnake, 999, Magazine, Pistols — Anarchy, UK, Pretty Vacant, R & R Swindle, Bambi, Logo, Anarchy, USA, PIL, Public Image Pic, Public Image Newspaper Logo, Boomtown Rats, Larger size — Dury, Costello, Rats, Zeppelin, Purple, Stranglers, Yes, Sid Vicious, Johnny Rotten, JJ Burnell, Hugh Cornwall + more. One inch range — Rats, Stranglers, Siouxsie, Blondie, Sham Army, Pistols, Siouxsie, Buzzcocks (2). Love Bites + more designs due (sae for lists). Prices — one inch — 20p 3 for 50p. Smaller and larger 25p 5 for £1. All orders plus sae. Wholesale supplied. Making to your design — minimum 200 offered. Keep this advertisement — We keep prices low by not advertising every week!! New Mister Tee Times now out. Free coupons and free draw details with all orders. Mister Tee, Dept NME2, 66 Stoney Lane, Kidderminster, Worcs.

BETTER BADGES: IMAGE AS VIRUS — DISEASE AS CURE. We here at B/B say Bambi was not innocent. **NOT A SHOP WE ARE A SERVICE.** Stalls at all Straight gigs at Lyceum and Electric. **20p EACH.** Clash Police, Mick Jones, More Rope, Sex Pistols, Swindle, Swindle Slogans (5), Buzzcocks (7 different), PIL, S.L.F. Inflammable, Alternative Ulster, Members, Mekons, Jam, All Mod Cons, Tube Station, UK Subs, C.I.D. Be Stiff, Gang of Four, Human League, Scars, ATV, Scritti, Spex, Prag-Vec, Slits, Ants 1-5, Kraftwerk, Monochrome Set, Dury Sticks, Cabaret Voltaire, Magazine, Penetration, My Way, Joy Division, XTC, Bowie Low, Siouxsie, UBU, Spizz, Devo, RAF, CND, Undertones, Ruts, Dots, Teenbeats, Inmates, Bristle. **25p EACH:** Fall, Pretenders, TV Personalities, Dodgems, Pirantias, Destroy All Monsters, D.O.A. Gong, Motorhead (England), Born to Lose, Who, Ain't Stiff, Residents, Sid and Nancy, Here and Now, Ants 6, Thorpe, Nina Hagen, Bette Bright, F... off. **30p EACH:** Blondie (original), Uncontrollable Urge, Drunk Punk, Drug Users against Nazis. O.K. I still can't be bothered to list all the red/gold/green, pop-art, wind ups, etc but there are about 100 different. Send s.a.e. or get a **RIPPED & TORN** to find out. Put in 10p postage, make cheques payable to **BETTER BADGES,** keep your counterfoils and remember (dummies) to put your address on the order. (Nearly) **ALL MAIL GOING OUT SAME DAY!** — overseas orders welcomed. Eur. 20p postage, U.S.A. 30p postage. **WHOLESALE AND PRODUCTION AVAILABLE** — Send s.a.e. for lists. **AND LAST BUT NOT LEAST . . . OUR NOTORIOUS D.I.Y. SERVICE!** — Draw/cut out/photocopy/etc. your own designs for 1½" or 2⅛" badges. Make circles of paper 2" or 2½" respectively (Allows for wraparound) — 20p each + separate 10p postage. So come on you graphic geniuses, let's see some **ACTION!!** — We still do a stand on Portobello on (dry and not too cold) Saturdays, so see you there! **PUNK ON!!! — BETTER BADGES, BOX 99, 286 PORTOBELLO RD, LONDON W10. 01-960 6536** (Production and Distribution).

BLOCKHEADS!! DON'T Hang yourself with the cross! Belong to your own party — Blockhead T. Shirts, s,m,l £2.00 Dury official T.Shirts £2.00 s,m,l. Last year's programmes 25p. Hankie Pankies 30p. Colour posters — 50p. Enamel Blockhead £1.00. Sets of 5 Blockhead badges 50p. Sex + Drugs sets 50p. Dury song books £2.75. Make cheques payable to 'Blockheads', c/o Blackhill, 32 Alexander Street, LONDON, W2. Inc.P&P on all orders 25p small, 50p large. All this and more from the types of Anne F.

BLONDIE - PARALLEL LINES T.Shirts — SML — £2.50. T.I.T.S., 24 Coach Road, Throckley, Newcastle on Tyne 5.

BUZZCOCKS (LOGO) T.Shirts. SML. £2.50. T.I.T.S., 24 Coach Road, Thockley, Newcastle on Tyne 5.

CHEAP TRICK (LOGO) T.Shirts. SML. £2.50. T.I.T.S., 24 Coach Road, Throckley, Newcastle on Tyne 5.

CLASH — GIVE EM ENOUGH ROPE — T.Shirts. SML. £2.50. T.I.T.S., 24 Coach Road, Throckley, Newcastle on Tyne 5.

CLASH POLICE T. Shirts. Screenprinted Red, Blue, and Black on white T. Shirt £3.25. S/M/L. Eddie Bull, Fort Barnes, Rookery Lane, Lincoln.

DISCO EQUIPMENT some lighting but mostly sound equipment for details phone Horsham (0403) 68842.

DRAPE JACKETS drainpipes, creepers, bootlace ties, genuine ted gear. Send sae for new catalogue, Dees, 34 Jordan Well, Coventry.

"FANS" BADGES ARE HAVING A MOD THEME THIS MONTH, with new titles including MODS and MODS ARE BACK. As well as our usual titles. Read on. RANGE 1 — 1" badges in 3 colours. Large enough to be seen, small enough to be cool. Mods, Who and Jam on Union Jack background or target background. Sid Memorial, Sid, Rotten, J. Rotten Not to be forgotten, Sex Pistols, X-Ray Spex, Blondie (2), Billy Idol, CoCaine, Sham Army, Buzzcocks, 999, Clash, Gang of Four, Stiff Little Fingers, Patti Smith and five different Bowies, price 25p each or 5 for £1.00. RANGE 2-1½" Black and white photo badges of performing artistes. Sid Did It His Way, Sid — Too fast to live too Young to die, Sids Not Guilty, Sid and Nancy with caption "Together", great rock 'N' roll swindle (2), Rotten 100 Club, PIL (2), Dury (2), Costello (2), Sham Army, Sham 69, Clash (2), Lizzy (2). Stranglers (2), Cheap Trick, Rats, Spex, TRB, AC/DC, Jagger, Black Girls, price 30p each or 4 for £1.00. When next in London check us out at "FANS", our shop at 63 Charing Cross Road, London, WC2 and see out T. Shirts, posters, many other badges and photographs of Bowie, Blondie, Pistols, Jam and many other bands. Cheques or money orders to "FANS" at above address with sae. YOU WON'T BE DISAPPOINTED.

EDDIE BULL Special Offer. Johnny Rotten or Sid Vicious £2.50. S/M/L Eddie Bull, Fort Barnes, Rookery Lane, Lincoln.

GAY MAGAZINE Centre: Adelaide Bookshop, 14 Cecil Court, WC2. Postal, sample £1. Brochures sae.

HARD LINES formerly Vested Interests. Hot items for far-flung punks. **FIFTH COLUMN** T Shirts — Clash Belfast, Clash Strummer, Banshees, Scream, X Ray Spex, Identity. Oh Bondage! Patti Smith, Viva L'Anarchie, Jam Weller, Buzzcocks, Essential Logic, Sham Wall, Debbie, Pauline, Rotten, Reggae, Regular, Germ Free, Target, Search and Destroy, Fifth Column £3.50 each + 20p postage. **100% WEARABLE** — Teddy Bear Sweat-shirts made from fluffy fabric. **VERY WARM.** 1 red-/gold/green. 2 black/red/black £13.50 each + 35p postage. **CASSETTE TAPES:** 1 F**k Off Tour. "93 minutes of the best in bad music" from Danny and the Dressmakers, Dog Ends, Wilful Damage, Astronoughts, Blank Space, Dick Heley, Anal Surgeons, Alternative TV, Seventh Angel, Sell Out, Harold Zeepee Silent Orchestra, and Planet Gong. Only £1.50 + 15p postage. **PUBLICATIONS.** 1 Ripped and Torn 17 — Siouxsie in Europe/Gen X, Lyceum/Incredible Shrink/Tony D Ravings 20p + 10p P&P. 2 The Poser 1 — Photozine, pix of Slits / Banshees / Clash / Penetration / Gloria Mundi. 25p + 10p P&P. **MAXIMUM** P&P 50p. **BUY NOW WHILE STOCKS LAST!** Make cheques payable to **HARD LINES,** 64a Notting Hill Gate, London, W11. If it isn't worth it, we don't do it.

GENESIS T-SHIRTS, badges, books, etc. Send s.a.e. to: Genesis Information, P.O. Box 107, London, N6 5RU.

JOKES STINK Bombs, fart powder, crapper tea bags, snow, smoke tablets, Hitler masks, sea monkeys, love sweets, throw bombs, tear gas, hot sweets, exploding pens, matches, sneezing itching powders, cigarette bangers, blood, dirty teeth, over eighty fantastic jokes, saucy novelties, posters. Send sae for long list and Free gift to Dept ME, 167 Winchester Road, Bristol BS4 3NJ.

IGGY POP Live this tour, three immaculate 10U X 8" colour close-up photos of Iggy £4.75 centre stage. 2 Church Lane, Waddington, Lincoln.

KATE BUSH at the Palladium! 10 superb colour 5" × 3½" photos only £3.60! 20 different £6.90 or all 30 different for only £9.90! P&P inclusive. Unbelievable!!! — sample photo 30p + sae to Pete Still Photography, 56 Marmont Road, London, SE15 5TE. Many other artists available.

KISS (LOGO) T.Shirts SML £2.50. T.I.T.S., 24 Coach Road, Throckley, Newcastle on Tyne 5.

LIVE COLOUR ROCKPHOTOS — NOW AVAILABLE — ROD AT OLYMPIA, OLIVIA, BLONDIE, WISHBONE ASH, VAN HALEN, SHAM, CLASH, SLADE, BOWIE '78, '76 & '74, STRANGLERS, PRESLEY, TRAVOLTA, PROFESSIONALS, New Quo, Patti, Costello, New Gabriel, Tom Robinson, Abba, Genesis, Motors, Kiss, Zeppelin, Sabbath, Runaways, Rush, Lizzy, UFO, Blackmore, Purple, Gillan, ELO, ELP, Wings, Who, Yes, Rod, Mac, Ferry, Roxy, Stones, Parker, Tubes, Ronstadt, Elkie, Essex, Dylan, Eagles, Oyster Cult, Nugent, Miles, Ramones, SAHB, Floyd, Heep, 10CC, Trower, Tull + many more. A set of 10 3½"×5" borderless colour prints costs just £3.50 (2 sets, £6.75) both inc. p&p or send S.a.e. for free catalogue — list the proofs you'd like to see — sample print, 25p. For quickest service and best photos, write to: Dick Wallis Photography, 159 Hamilton Road, London, SE27 9SW.

MAGAZINE — SECONDHAND DAYLIGHT T.Shirts. SML. £2.50. T.I.T.S., 24 Coach Road, Throckley, Newcastle on Tyne 5.

MALCOLM McLAREN T. Shirt. "Any one can be a swindler". Two colours, Photograph £3.25 S/M/L. Eddie Bull, Ford Barnes, Rookery Lanes, Lincoln.

LONDON'S BURNING . . .
" Police and punks fought a pitched battle. Over 70 arrests were made." They stopped us trading at King's Road's Beaufort Market . . . **But they ain't gonna stop us doing Mail Order.**
LONG VICIOUS T-SHIRTS
ONE SIZE ONLY (M) your size.

Printed all over on white T-shirt only **£3** each + 25p P&P.
Send cheques, Postal Order or cash to:
APOLLO, Basement Studio, 33 Norton Road, Hove, Sussex, BN3 3BF.
P.S.: We've got a huge range of Badges/Posters etc. Send an SAE for your Free Catalogue.

MEAT LOAF — BAT OUT OF HELL. T.Shirts. SML. £2.50. T.I.T.S., 24 Coach Road, Throckley, Newcastle on Tune 5.

MOTORHEAD — OVERKILL T.Shirts. SML. £2.50. T.I.T.S., 24 Coach Road, Throckley, Newcastle on Tyne 5.

NOW YOU'VE seen the reviews — The Pack's new single is available from Rough Trade, Wretched Records and SS label, 22 Tavistock Street, WC2. 75p + post and pack or over/under counter.

ONLY ONES OFFICIAL TOUR T—SHIRTS. Silver logo and red rose on black or white T.Shirts or sweatshirts. Only ones "Even Serpents Shine" with gold serpent on black T.Shirts or sweatshirts. T.Shirts £3.00, sweatshirts £4.50. State s,m,l. Cheques, P.O.s to **PRIESTLEYS,** Dept. E, 36 Bootham, York, N.Yorks.

REDS GEAR drapes, crepes, skirts etc. Free catalogue, send stamped envelope. Pearly Dept N, 57 High St, Shanklin, I O Wight.

ROCK AGAINST RACISM Dayglo Nazis Are No Fun. T. Shirt Pic in Blue or Green £2.35 inc P & P. RAR(N) Box M, 27 Clerkenwell Close, London, EC1.

ROCK AGAINST RACISM Dayglo Specials Stickers 10 for 10p. Postcards 4 for 30p. Sae with all orders RAR(N) Box M. 27 Clerkenwell Close, London, EC1.

ROCK AGAINST RACISM, MILITANT ENTERTAINMENT TOUR. Badge 15p. T. Shirt £2.35 inc P&P Souvenir T.H. 25p stickers 15p a sheet sae RAR(N) Box M 27, Clerkenwell Close, London EC1.

ROCK AGAINST RACISM Nazis are no fun badge 15p. R.A.R. Star Badge 20p + SAE RAR((N) Box M 27 Clerkenwell Close, London, EC1.

ROCK AGAINST RACISM Temporary Hoarding No. 8 25p + SAE RAR(N) Box M, 27 Clerkenwell Close, London EC1.

RUSH U.K. TOUR 79 T.Shirts. SML. £2.50. T.I.T.S., 24 Coach Road, Throckley, Newcastle on Tyne 5.

SELMER BASE treble 50Wt valve amp 12 inch Vox base speaker. £130. Dartford 20906.

SEX PISTOLS GREAT ROCK 'N' ROLL SWINDLE. T.Shirts. SML. £2.50. T.I.T.S., 24 Coach Road, Throckley, Newcastle on Tyne 5.

SEX PISTOLS T. Shirts "Something Else". Black on white. Photograph of Sid £3.25 S/M/L. Eddie Bull, Fort Barnes, Rookery Lane, Lincoln.

SOUVENIR SCARVES Abba with new design, also Elvis Presley, Paul McCartney, Boney M, Blondie, Bee Gees, Queen, Status Quo, Suzi Quatro, Rod Stewart, David Essex, David Bowie, John Travolta, Showaddywaddy. 85p each. Send cheques/POs (overseas customers add 35p extra) — R Harrison, 10 Coronation Road, Ingoldmells, Skegness.

STIFF LITTLE FINGERS — INFLAMMABLE MATERIAL T.Shirts. SML. £2.50. T.I.T.S., 24 Coach Road, Throckley, Newcastle on Tyne 5.

STIFF LITTLE FINGERS — THE ONLY AUTHORIZED OFFICIAL TOUR '79 T. SHIRTS AND SWEATSHIRTS available now BY PRIESTLEYS — choice of two — 'falme' and 'fingers'. T's £2.50, seats £4.50. P&P inc. Cheques P.O.s to PRIESTLEYS, 36 Bootham, York, N. Yorks.

STRANGLERS — LIVE (X CERT) T.Shirts. SML. £2.50. T.I.T.S., 24 Coach Road, Throckley, Newcastle on Tyne 5.

TATTOO EQUIPMENT For sale send for free catalogue of professional Tattoo machines, ink designs. We supply the trade. C & S Engraving, P.O. Box 294, Hockley, Birmingham 18. UK.

TATTOO INTERNATIONAL Magazine for two issues send £1.10 to Tattoo International, 66 St. Clements, Oxford.

T.I.T.S. T.Shirts. State 3 colour choices.

***Wanna rehearse* NOW?**
Do some demos for next to nothing? Make masters with a mobile?
We have a studio, Revox, Steinway, P.A., mikes, a house with mod cons, self-catering or home cooking, room for lots of bodies. Special introductory deal
01-370 4163 or 08322 3838
Rehearse day and night 2 hours from London
P.S. The Stranglers used the place, and look what happened to them . . . but don't hold it against us, give us a call!

T.SHIRTS — PHOTO CREEEN PRINTS — Sid and Nancy, Siouxsie (portrait), P.I.L. Pistols (Cosh), Patti, Devo, (back and front), Pere Ubu, Bowie (LPs Graphic), Clash (white man-gun), Costello, Blondie (two colours), Thunders, Springsteen, Marley, Talking Heads, Eno, Wire, XTC, Mundi, Bowie (portrait), Garbo, James Dean **WHITE PRINTS ON BLACK T.SHIRT.** — Reed St. Hassie, Iggy (Metallic K.O.), Motor head, Lizzy, Wilko, Ultravox. Only Ones (silver & red special £3.00) — State SML — All £2.50 — Cheques/P.Os. to Priestleys, Dept E., Bootham, York.

T SHIRTS Destroy, Filth, Sham 69 (Bloodstained), Adverts, Jam (bloodstaned), Clash, XTC, Generation X, Skids, Small, Medium, Large £2 plus 25p P&P Stuart Reynolds, 36a Thornhill Road, Rastrick, Brighouse, Yorkshire.

U.K. SUBS OFFICIAL T. SHIRT — Choice of purple/blue/green design — only £2.50 — state SML — cheques-/P.O.s to **PRIESTLEYS,** Dept. E., 36 Bootham, York.

VINTAGE NME's February 1956 — June 1964. Approximately 320 copies. Also Record Mirrors 1970 — 1978 plus some discs and Black Echoes, etc. and a various selection of charts. 1954 — 1978 for further details. — Ring: 01-397 2957.

YOU TELL IT — WE PRINT IT Your slogan on a T.Shirt. SML. State 3 colour choices £2.50. To:— T.I.T.S., 24 Coach Road, Throckley, Newcastle-on-Tyne 5. Tel Newcastle-on-Tyne 677908.

75 - 79 NME back copies, offers. Leeds 566223.

WANTED — 11p per word

ANYTHING ON 10CC Lol and Kevin esp from abroad plus penpals for friendship and exchange of records. Nazrul Islam, 15 New Road, London E1 1HE.

ANY QUEEN Kate Bush, Rocky Horror, Tim Curry pictures. Info etc, buy or swap for same on most rock artistes. Also penfriends wanted. State age, interest, Lyndell, 17 Felix Cres, Ringwood 2134, Victoria, Australia.

BEATLES BOOKS Mags, tour programmes, photos wanted, high prices paid. Trevor Halliday, 4 Winston Parade, Comber, Newtownards, Co Down.

BEATLES ITEMS bought and sold. sae for list. 44 Page Moss Avenue, Huyton, Merseyside.

DYLAN Earls Court final night etc. 0452 414509.

ENGLAND/SCOTLAND Wembley ticket phone Gus 0387 62838 after 6pm please help.

ENGLAND/SCOTLAND Wembley ticket(s) wanted. Pay any reasonable price. Phone Mark (0324) 29455.

FACES MATERIAL Anything Faces 01-445 8962.

FOUR ROXY tickets, London 18 May, help us please. Claes Aberg, Nobelg 27A, 41657, Gothenburg, Sweden.

MUSIC FOR my lyrics I have no money but would like to make lots. Genuine replies please. London area. Box no 3756.

SONG LYRICS Wanted, exciting proposition. Details (SAE) Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Staffordshire.

STARVING GERMAN Bowie fan hungers for anything on David!! Sylvie Rehder, Jurgansallee 120, 2000, Hamburg 52, Germany.

TWO ROXY tickets any night Glasgow Phone Scott 031-336 4401.

INSTRUMENTS WANTED — 11p per word

PURCHASED FOR CASH: good Guitars, Amplifiers, Hammond Organs. Top prices.—01-836 7811.

CLUB SINGLES
If you are unmarried, go on holiday alone or with friends, and agree with us that it's the people you meet on holiday who make it special, then you should see our brochure.
Write now to:
CLUB SINGLES (GCS),
23/25 Abingdon Road,
London, W8.
Tel 01 937 6503

BELL'S FOR EVERYTHING MUSICAL - ANY 2 CATALOGUES FREE
GUITARS & AMPLIFIERS · ACCORDIONS · DRUMS · BRASS & WOODWIND · KEYBOARD & CHORD ORGANS
Get the instrument you want from BELL's. Keen CASH prices or H.P. TERMS. Callers welcome or send for any 2 FREE bell catalogues. Post the coupon below. TODAY!
BELL MUSICAL INSTRUMENTS LTD. (Dept MX86)
157-159 Ewell Rd., Surbiton, KT6 6AR
Please send me two Catalogues as indicated below.
(Please Print) Name
Address
I would like details of

RATES

11p per word
Engagements Wanted, Instruments Wanted, Wanted.

16p per word
Artistes Wanted, Bands, Concerts Disco Scene (all sections), Employment Agency Licence, Fan Clubs, For Sale, Groups Wanted, Insurance, Musical Services, Public Notices, Records For Sale, Recording, Records Wanted, Special Notices, Sound Equipment, Tuition, Travel, Transport, Situations Vacant, Situations Wanted, Musicians Wanted, Instruments For Sale,

30p per word
Personal, Printing, Traders Announcements.
All other headings 16p per word. Box No. fee £1.10
Heavy block capitals after the first two words are charged at double rate.

NME CLASSIFIEDS ORDER FORM

Use this form for your Classified ad.
Write your ad here in block capitals, One word per box.

HEADING:

NAME.......................................
ADDRESS....................................
(BLOCK CAPITALS)

If you wish your name and address in your ad it must be included in the cost. If you have a box number it must be counted as three words.

All advertisements must be pre-paid.
I enclose P.O./Cheque value £.........

Post to: NME CLASSIFIEDS, ROOM 2529, KING'S REACH TOWER, STAMFORD STREET, LONDON, SE1 9LS

POPULAR MUSIC PRODUCER
PEBBLE MILL

This is an excellent opportunity for someone with professional experience of popular music, and the ability to originate ideas, to participate in the production of a variety of programmes. The successful candidate will also need a knowledge of the world of entertainment, familiarity with the working of the Record Industry and an understanding of Union agreements in this field.

Salary: £5935 p.a. (may be higher if qualifications exceptional) × £245/£290 p.a. to £7955 p.a. plus continuing allowance of £331 p.a. Based Birmingham. Relocation expenses considered.

Telephone or write immediately for an application form, enclosing addressed envelope and quoting reference 2266 NME, to **Appointments Department, BBC, London W1A 1AA. Telephone 01-580 4468 Ext. 4619.**

BBC

D.J. REQUIRED
FOR PARIS, FRANCE

ACCOMMODATION PROVIDED
TOP RATES OF PAY
BRITISH PASSPORT HOLDER
FRENCH SPEAKING

Contact:
ALEX CRICHTON on 01-680 3455.

NME

Sales Representative-Organs
Let Your Fingers do the talking!

National Panasonic are one of the top manufacturers of Audio, Video and Hi-Fi Systems. They also produce top quality electronic organs, and need a person to market and sell their existing and new range to the trade.

Ideally aged around 30 with experience in retail or trade operations you will be responsible for taking control of, and building up the UK organ market. In-store promotions, demonstrations and musical evenings will form part of your task; the servicing of our existing dealers will form another part, and the rest is up to you. Without doubt, you will have a sound head for business and be an accomplished organist to enable you to understand and demonstrate our product.

We would expect you to be on the road for four days a week with the fifth day being spent in our head office in Slough. Apart from an excellent benefits package, we will pay you, including commission, a salary of around £6,000 plus company car dependent on age and experience.

Get your fingers working now, by telephoning Gary Thompson or Valerie Mould on Slough 34522.

National Panasonic (UK) Limited, 308/318 Bath Road, Slough, Berkshire SL1 6JB.

This vacancy is open to both men and women.

National Panasonic

RECORDS FOR SALE — 16p per word

AAAH RECORD MART the magazine for all oldies fans — Disc Jockeys — record collectors. Find that elusive disc through record mart. 1000s listed in every issue. For latest edition send 60p P.O. to 16 London Hill, Rayleigh, Essex.

ALBUM HIRE — s.a.e. details:— Dianne, Taw Records, Calver, Via Sheffield.

ANARCHY EMI, Spiral Scratch, Bowie, Nazz, Kinks, Man Yardbirds, Wyatt, etc. Soul, R & R, R & B, 60s, West Coast, Comedy, Jazz. Hundreds of rarities. Sae 5 Oaklands Road, East Sheen, London, SW14.

ANARCHY EMI £16 — Farnham 724364.

BARGAIN 45s Lists (A) Progressive Rock (B) Soul R/B — UK/US Demos (C) General oldies. Most only 20 -30p sae J K Brian, 10A Falmouth Road, London, SE1.

BEATLES, B. SABBATH, Iggy, Elton, S.Quo, J. Mayall etc. 5000 + albums + tapes + singles from 20p lists. SAE (IRC) 3 Ashton Way, Whitley Bay, Tyne and Wear.

BOWIE RARITIES Phone Tony on 01-520 8343.

BOWIE ZIGGY Stardust acetate includes unreleased track, Space Oddity LP original sleeve. Offers 01-223 6481.

CENTRA CASSETTE LIBRARY. Latest sounds. No hire charges. Catalogue 20p — 'Lothlorien', Hawkshill Way, Esher, Surrey.

CLASH PROMO EP Offers 01-228 8230.

DELETED LPs/ singles our speciality, sae for details, ITC, PO Box 4, Birkenhead, Merseyside.

DUSTY — MEMPHIS, Definately, Bee Gees, 1st Troggs — mixed bag, Madman, Dantalions, Chariot — all Mint — offers, Flat 2, 3 Pinhoe Road, Exeter.

ELVIS COLLECTORS: We offer you three items invaluable in helping you to build your USA/UK Elvis Collections! a) **ELVIS — A UK DISCOGRAPHY:** A complete track listing of UK Elvis issues from Heartbreak Hotel to March 79 including notes on the different versions at £1.15 inc P & P. b) **THE COMPLETE ELVIS:** Covering USA issues including photos of sleeves etc at £1.65 inc P & P and c) **ELVIS — TRUTH ABOUT ME (FLEXI DISC)** 1956 Elvis Interview as originally given away with USA teen parade magazine at £1.40 inc P & P. **SPECIAL OFFER** — All 3 items for £3.50 inc P & P. While stocks last — available from Vintage Record Centre Ltd., 91 Roman Way, Holloway, London, N7 8UN — closed Mons/Tues — Tel. 01-607 8586.

RECORDS FOR SALE — 16p per word

HOT IMPORTS and 1000 + mint oldies 7" and 12" from 5p, large 15p sae — 9 Hyacinth Court, Springfield, Essex.

****

IMPORT RECORDS DIRECT FROM JAPAN!! (U.K.) Post paid). TRADE ENQUIRIES WELCOME!! DE-LUXE DOUBLE ALBUMS £15.45 each. BOWIE: Special 24!! BRUCE LEE: Enter The Dragon!! Big special!! World of Bruce Lee!! Way lof Life!! Big Boss!! ELVIS: Gold 30!! Rock and Roll!! Special 24!! DYLAN: Grand prix 30!! Budoken!! DEEP PURPLE: Live In Japan!! SINGLE ALBUMS £10.45 each. ELVIS: Fool!! Singles!! Sun Collection!! On stage!! Legendary performer!! DYLAN: Grand Prix 20!! Grand Prix!! BRUCE LEE: Fist of Fury!! Game of Death!! Enter the Dragon!! Star Special!! RUNAWAYS: Live In Japan!! Also: EPs, Singles, Kiss!! Bowie!! Bruce Lee!! Zeppelin!! Dylan!! 007!! Monroe!! etc. Also IMPORT BOOKS / MAGAZINES etc!! (U.K.) Post free!!) ELVIS ELVIS ELVIS!! (Japanese) £10.00 MONROE Bus Stop!! Rare (U.K.) £2.20 ELVIS ALBUM!! (Japanese) £6.50 ELVIS Singing and rocking!! (Japanese) £6.50 BRUCE LEE Game of Death!! Includes free poster!! (Japanese) £6.50 DAVID BOWIE photo foldout!! (USA) 80p BRUCE LEE / MONROE Foldout!! (USA) 80p JAMES DEAN Story!! (French) £10.00 BRUCE LEE Inedit!! (French) £6.60 BRUCE LEE Dragon!! (French). £6.60 unbeatable BRUCE LEE!! (USA) £2.20 Who Killed BRUCE LEE!! (USA) £2.20. Also Fantastic Japanese photo books. Over 60 different titles including: BRUCE LEE, MONROE, DEAN, ELVIS, LOREN, FONDA, 007!! etc. For full illustrated list of records, books, magazines, posters, stills, photos etc. send 25p plus large s.a.e. to Simmons, 28 Woodstock Rd, London N4 3EX.

****

JAMES DEAN INTERNATIONAL Calling DEAN collectors? (JD-NM) 2 Newbuildings, Milverton, Somerset.

JOHN BARRY Conducts His Greatest Movie hits LP — 01-594 0765.

MEMBERS STIFF £5. 999 Labritain £5. 01-636 2622.

OLDIES! IMPORTS, re-releases, rarities, sae Diskery, 86/87 Western Road, Hove, Sussex.

OLDIES 56-78 large sae + 20p bumper size lists LPs, 45s, cassettes all guaranteed. J&J Records, 24 Upperhall Park, Berkhampstead, Herts.

PASTBLASTERS — Thousands available '56-'76. sae. 24 Southwalk, Middleton, Sussex.

PISTOLS RARITIES Phone Darlington 720523.

URGENTLY WANTED
Bona fide rock disc jockeys for highly specialized exclusive disco/rock mailing list

Please write giving full details of weekly engagements, musical tastes and audience size to:

**Disco Promotions Dept.
Electric Records,
19-20 Poland Street,
London, W1.**

DISCOTHEQUES — 16p per word

DAVE JANSEN — 01-699 4010.
STEVE DAY — 01 524 4976.

SOUND EQUIPMENT — 16p per word

100 WATT sound system (Sound City/August), six channels. Phone 01-445 7882.

FAN CLUBS — 16p per word

DISCO STUDENTS Official Fan Club. Think in English. Speak in German. SAE to 8 Ripon House, Bishops Walk, Aylesbury, Bucks.

GENESIS OFFICIAL Fan Club send sae to Geoff Parkyn, Genesis Information, P.O. Box 107, London, N6 5R[illegible]

LENA ZAVARONI Fan Club, sae 20 Silfield Road, Wymondham, Norfolk. NR18 9AY.

OFFICIAL 10CC Fan Club — send sae to Alan Dawes, P.O. Box 50, London E18 1AX.

THE WORLDWIDE Roger LeVern (The Tornados) Fan Club, sae Chris Saunders, 196 Ferme Park Road, London, N8.

OFFICIAL
Rory Gallagher
APPRECIATION SOCIETY

Official UK and Ireland Society now open.
For details, please send s.a.e. to: —
Julie A. Gordon, 16 Johnson Terrace, Washington, Tyne & Wear, England.

RECORDS FOR SALE — 16p per word

PRIVATE COLLECTION for sale. Anarchy by Pistols on EMI plus many 60s and 70s rare singles. Write for free list 18 Wardlow Gardens, Crownhill, Plymouth.

PRIVATE COLLECTION — Oldies, disco, some new wave. Send large sae for lists. P Blackmore, 34 Winchester Road, Walton on Thames, Surrey.

REDDING/HENDRIX Monterey International Pop Festival LP. 01-594 0765.

SPRINGSTEEN FIRE on the Fingertips. Red vinyl, offers, sae to Box No 3755.

STILL LOOKING? We specialise in finding records, rarities, deletions, etc. Sae for details. Disclocate, 22 Victoria Road, New Brighton, Merseyside.

THOUSANDS secondhand records, all types. Send 15p for Mammoth May list. Stop, Look and Listen, Hayle, Cornwall. (Overseas customers send 3 International Reply Coupons).

TWENTY YEARS of oldies, original labels. Latest lists 9½p sae 18b Rose Road, Canvey Island, Essex.

WHITE LABEL 999. Buzz 0531 86355.

15,000 NEW/used singles stocked. Oldies, recent hits, rarities 57 — 79 10p stamp for huge list. 123 George St., Mablethorpe, Lincolnshire.

RECORDS WANTED — 16p per word

ALL CASSETTES bought for up to £2.00 each cash or £2.50 exchange value. Bring any quantity (or send by post with sae for cash only) to:— Record and Tape Exchange, 38 Notting Hill Gate, London, W11. Tel 01-727 3539.

BLUES R 'N' B Records wanted. Top prices paid for good nick items, send details for my offer. Dave Gardner, 88 Causeway, Banbury, Oxon.

CRIMSON BOOTLEGS, Cassettes 72-74. Your price paid. Jim Baillie, 15 Nevis Road, Bearsden, Glasgow.

DYLAN, SPRINGSTEEN Bootleg records, tapes wanted, video tapes also VHS. Michael Gosney, 6 Wellington Place, Knottingley, West Yorks.

FLOYD BOOTLEGS wanted, give details please reply important contact Rick Reed, 12 Rothsay Place, Bedford, Beds. Thankx.

LPS WANTED. Top prices paid, ring 01 731 4781 evenings only.

WANTED R & R, R & B, Heavy pop, New Wave, send your lists also find that record you're seeking send wants lists, Baktrax, Rainford Gardens, Liverpool 2. — 051-236 6597.

MUSICIANS WANTED — 16p per word

DRUMMER REQUIRED to complete group into R&B, New Wave, phone Nick 56908 Kev 52035. (Bedford).

NO ROMANCE require human drum machine. Steve 061 865 2019.

PUNK DRUMMER wanted, own transport helpful. Ilford Band. Phone Kev 01-551 2932.

SERIOUS, CONCERNED, People for rock/reggae band with energy and spirit. Into recording. I play rhythm/some lead. You? Peter, Rugby 890504 after seven weekdays.

SUPERB MUSICIANS for forties band to back woman vocalist. Phone 0632 841058.

WANTED BASSIST, Vocalist, drummer for Slits style band. Male or female. Steve, 01 665 9916. Bromley.

FREE RADIO — 16p per word

AIR MAGAZINE Issue 9 out now, with features on Caroline, Radio Mercury and much more. 47p only from FRC Scotland, 147 Howard St, Glasgow.

RADIO CAROLINE Badges 30p + sae giant 23" × 3" Caroline car stickers, 30p + sae from Soundwaves, Orpington, Kent.

RADIO CAROLINE is back 319M.

ENGAGEMENTS WANTED — 11p per word

MODEL MANIA seeks work and management. Phone 021 421 2628.

SITUATIONS VACANT — 16p per word

DISC JOCKEYS 16 — 25 years wanted without equipment. Personality more important than experience. Accommodation available. — Mervyn Thomas 01-965 2991.

ESCAPE. EMPLOYMENT on Liners. Oil Rigs. Experience unnecessary. Details. Maritime Employment Guide 80p. Mailex, Novembereve House, Oakhill Ave, Pinner, Middx. Working Holiday and Free Travel Guide Price 80p. Mailex, Novembereve House, Oakhill Avenue, Pinner, Middx.

RECORD COMPANY SECRETARIES. Are you on our books? Memo Emp Agency, 01 734 5774/5.

SITUATIONS WANTED — 11p per word

ENTHUSIASTIC FEMALE vocalist seeks band, not punk. South Hampshire area preferred. Box No. 3750.

PHOTOGRAPHER, LIGHTING Technician, freelance requires work. Go Winds, Damels Music, 14/15 Quai, Van Beneden 4020. Liege. Belgium.

RECEPTIONIST/TELEPHONIST typist, 18, speaks French. Currently working as freelance artist requires work in Manchester, Miss Hayward, 180 Market St, London, E.6.

MUSICAL SERVICES — 16p per word

ABOUT 100 bands, groups, discotheques, keenest prices! London's leading entertainment agency! Clayman's 01-247 5531.

ABSOLUTELY FREE!!! — Songwriter Magazine explains copyright, publishing, recording, royalties, song contests, setting your lyrics to music without paying, plus interviews, news etc. Free booklet from: International Songwriters Association (NME) Limerick City, Ireland.

EARN MONEY songwriting. Amazing free book tells how. — L.S.S., 10-11 (X) Dryden Chambers, 119 Oxford Street, London, W1. 7p stamp.

LYRICS WANTED — no publication fee. 11 St. Albans Avenue, London W4.

SONGWRITERS SERVICE — professional manuscripts, arrangements etc. Pro Music Studios, 40 Queen Street, Maidenhead. Tel. 0628 24878.

SPECIAL NOTICES — 16p per word

CALLING ALL Mods, for details of new fanzine send sae to Simon Gibson, 12 Clarence Ave, Bromley, Kent.

CHRIS, PASSION is no ordinary word.

RE EXHUMED 21.4.79 good riddance, disco rules ho-ho hi Anna.

WARD 3 music tape £1.60. Box No. 3749.

TUITION — 16p per word

DRUM TUITION By post. A range of published lessons to choose from, each with its own demonstration cassette. Coordination, the rudiments, reading music, etc. Details: Text and Tape Tuition (NME), 31 Westwood Road, Southampton.

ELECTRIC GUITAR Tuition by professional musician. 01 940 1028.

GUITAR POSTAL Courses. Lead, rhythm, fingerstyle, sae 4ON Arley Hill, Bristol. 6.

NOW YOU CAN PLAY PIANO BY EAR! No musical talent required. Quick easy method £3.95 complete. Money refunded if you don't play you favourite tune in one week. V. A. Hughes, 68 Kenway Road, SW5.

UNIQUE ELECTRIC Guitar tuition — Funk, Blues, Rock, Jazz, Jazz-rock, Theory, composition, style, technique, development. Studies on Beck, Benson, Dimeola, Hendrix, McLaughlin, Santana, Focus on improvisation. Serious students only! Courses by mail too! John, 01-387 3891.

HAMPSHIRE COUNTY COUNCIL
SOUTHAMPTON COLLEGE OF HIGHER EDUCATION
HIGHER NATIONAL DIPLOMA COURSES
(BUSINESS EDUCATION COUNCIL)

Two year full-time HND courses are offered, subject to validation in the following areas from September 1979:
1) Business Studies.
2) Financial Sector Studies.
3) Public Administration and Public Sector Studies.

Further particulars and application forms from:
**ACADEMIC REGISTRAR
COLLEGE OF HIGHER EDUCATION
EAST PARK TERRACE
SOUTHAMPTON, SO9 4WW**

Creative Arts
B.A. or B.A. with Honours (Combined Studies) Creative Arts.

This three year C.N.A.A. validated course is a unique opportunity for dancers, artists, writers, musicians and actors to study the interactions of various art forms.

Ideally you should have two 'A' levels or equivalent, but if you display real talent and enthusiasm, you will be seriously considered.

During the first year, you'll major in two of the following areas:–

DANCE, MUSIC, DRAMA, THE VISUAL ARTS, ENGLISH WITH CREATIVE WRITING.

The final year develops integrated work to a high level but also allows room for considerable specialisation.

A forward looking college, we are situated in the beautiful Cheshire countryside, and our two campuses offer a superb range of facilities. Our accommodation and social amenities are also among the best in the country

*For further details and an application form write to the Academic Office (Admissions), Crewe+Alsager College of Higher Education, Crewe Road, Crewe, CW1 1DU
Tel Crewe 583661*

Crewe+Alsager College of Higher Education

We're BAGGING Britain

Well, here we are in Manchester, the weather looks pretty bleak and you've just missed John Barry coming into the room and sitting down, and Iggy coming in as well. They totally ignored each other and there should be plenty more action pretty soon eh Peter?

Indeed there should Barry and the tension is pretty thick as we wait for the next startling development of this drama. John seems pretty concerned with his knees at the moment and Iggy's lying face down in the far corner of the room . . . and the door's opening — and — and — yes — it's Howard Devoto, Howard Devoto coming into the room, and over to you Barry.

Well John's still looking at his knees — but he looks up, and nods! John Barry nods to Howard and Howard nods back! Howard nods to John Barry but it's not over yet. Iggy Pop scrambles off the floor, Howard looks toward him and nods back! Iggy Pop has nodded in return to Howard Devoto and the implications of this are enormous, Peter.

Indeed they are Barry and that was a pretty gripping moment in there just then but we should be allowed a breathing space before the final climax of this tense situation . . . by the way Barry, do you realise your first name is just the same as John's ha ha. I mean his surname ha ha.

Ha ha no I hadn't noticed that Peter but I think there may be some movement in there before long, John's returned to his knees and Iggy to the floor, while Howard's staring at the wall, looking slightly puzzled I think, and the door's opening again! The door has opened and Russell Mael is coming in! Peter!

Yes, he's just come in, John looks up, there's no recognition. He looks back down to his knees, but Howard's turning round, he turns and nods back! Iggy Pop hasn't even bothered to get up but Russell and Howard are nodding to each other, that really is staggering, Barry.

Well, that's a suitably er fitting finale to the excitement generated before. John and Iggy nodding to Howard, Howard nodding to Russell. Well I think no more need be said, that's all from Manchester and back to the studio.
P. STAKER, Manchester.
Is this the kind of relevant stuff that *NME* flings at our pop kids in election week? — N.S.
It certainly is! — CSM

Postal votes to: BAG, NME, 5—7 Carnaby Street, W1

Could I just say this is the first time I've been on television?
BURGESS MEREDITH, Derbyshire.
Certainly! — CSM

Your usually unassuming and demure organ has printed an unlikely and indeed untruthful claim in the small print beneath this week's (April 21st) *NME* logo on the front page.

The wording was "The Unbiased One" which would suggest that you show no predispositions in your articles. However, both political and nuclear prejudices were to be found, the former at the foot of *T-Zers* where your left-wing stance was in evidence, and the latter in the report on the nuclear accident in Harrisburg. Dick Tracy revealed a bias in his hope for the quiet shelving of the Cabinet's 'declaration of intent' to order a light-water reactor by 1982. The following paragraph from the report was vague and emotive. (My italics):

"But by the next day the radioactive cloud had spread more than 17 miles, there were *fears* that 250,000 people *might* have to be evacuated and it was revealed that a *highly charged* bubble of radioactive gases was trapped in the reactor and *could* cause it to overheat and explode."

Finally meltdown, which is generally accepted as the worst possible nuclear accident, did not occur, although you claim that it had.

I'm not expecting intelligent journalists to be opinion-less, nor asking that they suppress their views, but don't claim to be that which you are not.

The only publication that ever really approached the unbiased state was *The Times*, and look what happened to that.
SIMON MONTAGUE, Southampton University.
Exactly — CSM

Quit slagging heavy metal and the Boomtown Rats, you sods!
HM AND RATS LOVER, Newcastle.
P.S. On the cover of *NME* dated 21st April, the words 'The Unbiased One' appear. You bastards are biased! Come off it, who are you trying to fool?
We would never slag *Heavy Metal*. We think it's a fine magazine — CSM

The interview with Linton Kwesi Johnson in *NME* (21.4.79) showed for the most part that he is someone with his head screwed on the right way. However, his passing comment that Scottish nationalism is like fascism shows a lack of understanding of the word "nationalism" of which there are two types. The first type is "English Nationalism" as personified by the British Empire. The English thought they were doing all their damn natives a favour by taking over their lands — the English way of life was the best and so an excuse was made for exploitation. The legacy of this thinking still exists in the minds of the English ruling classes and so many of the problems of which LKJ spoke have come into existence.

A second definition of nationalism is demonstrated by Scottish nationalism. Many peoples such as the Bretons and the Basques are in similar positions. Scottish nationalism is an integral part of internationalism. By losing our identity we start to lose respect for the separate identities of all minorities. Relations between Scotland and England (and the rest of the world) would be improved if the Scots became independent. I do not see any connection at all with fascism.

OK so the S.N.P. are a pretty right wing lot, who think all would be fine if Scottish bosses sacked Scottish workers and a Scottish controlled police restricted freedom, but that party represents the desire for Scottish independence at its worse and has done much to stop the masses from demanding freedom. As strange as it may sound, I honestly believe that freedom for Scotland will take the world one more step towards the abolition of countries as we understand the term. When we are all in the country to which we belong then we will have greater respect for each other's hopes and problems.

I realise that this letter has had nothing to do with music or the black community in Britain but it upsets me when such a thoughtless statement spoils an otherwise excellent interview.
GORDON KERR, Edinburgh.
Is this anything to do with "Stop Slagging Heavy Metal"? — CSM

While you quite rightly oppose the NF you support the Socialist Worker's Party, which is as great a threat as they seek to destroy democracy by stopping their opponents' marches and meetings. Are you following the standard middle class wanting to be working class and be hip and left wing syndrome, or is it just an obscure pisstake?
LUKE AZADE, Dumfries.
We do not support the SWP or any other political party. We support truth, justice, peace, love, understanding and lots of other nice things. — CSM

That just about sums you up. A bunch of trendy lefties. Last week's issue contained a Thatcher-bashing interview by Linton Kwesi Johnson whose idea of a not-too-far-away Police State was slightly over exaggerated. Thatcher's laws on immigration will curb the conscience of anyone who was born in England being called an immigrant — and that can't be bad. Also your advertisement — Don't Rock Against Racism, Vote Against It — just about sums up the Labour Party — cowards. If they cannot win an election on equal and fair grounds, then they don't deserve to stand in the next one.

Now's the time for you to put country before party. Alright, if you want to be a hip left winger then do it fairly. But please concede it in a fair way and don't go bashing Thatcher.

After all she's only doing her job.
MARK ONEILL, Penge.
Your devotion to fairness and equality renders us speechless. Use your vote wisely. — CSM

The National Front proclaim a gospel of racial hatred. Radio Caroline proclaim a gospel of love and peace. You can wear a NF badge because of your right to freedom of speech. Why can't you wear a Radio Caroline badge then?
MARTIN JACKSON, Folkeston, Kent.
Search me. I thought this was the UK. — CSM

I would never call The Boomtown Rats idiots, even if the Modest One looks slightly silly with a dead cat on his head.
A. NUSS, Manchester.
I don't understand this letter. Doesn't everyone know that dead cats are this season's preferred headgear? — CSM

Your Candidate: CHARLES SHAAR MURRAY (Gitdownan Party)

I bet you've never received a letter from a guy who, while working at McDonald's in London has seen such public figures as Joe Strummer, Joan Jett, Paul Cook and Billy Idol come in for a hamburger. Joe was the best of the lot because he talked and gave me his autograph on a menu slip. You haven't received a letter like this before, have you? You couldn't have, because everyone else who works at McDonald's are disco freaks.
SHEEP CURL.
Strummer says he remembers you too, Shep. Incidentally, what exactly goes into a strawberry milkshake? A question not asked, we might add, by our next correspondent. — CSM

I am writing this letter on a biscuit wrapper.
FRUSTRATED, Somewhere in Wales.
Bad place to be frustrated. What happened to the biscuit? — CSM

Stop taking the piss out of Gillingham! The football's OK and the town's not *too* bad either. Are you sure you got the name right? Gillingham isn't a funny word is it? Oh, and Monty, what were you gonna say about us down 'ere?
TRISHA, Gillingham, Kent.

A fine letter this, except the poor girl doesn't realise that I live in Gillingham. In fact, I am holding a "Spot the Monty" contest in a public house by the name of —
MONTY SMITH, Carnaby St., London W.1.
Stop it! — CSM

I didn't want this bloody letter printing anyway.
WRECKLESS GEORGE, Gedling, Nottingham.
Neither did we. Odd, innit? — CSM.

T-ZERS

Rock'n'roll suicide revisited: David Bowie on the slab being made up for mucho bizarro and tres moderne album cover shot for his new waxing 'Lodger'. Actually the end product looks like a cross between 'The Scream' and a UFO cover. Can this be the end of glam rock as we know it?

LOOK, this is all a bit embarrassing. I mean, we're not prescient you know. We don't know whether to address you this week as comrades or cuckoos because we went to press 48 hours before polling day. We don't know if **Sunny Jim** will be smiling down benignly at us in 1984, or whether **Saatchi & Thaatchi** has landed The Big One. No matter — we'll end the nightmare here. Because in Our World, the new premier is bashful **Joe Strummer** — a 17-year-old used car salesman and poet from Newark, New Jersey — who gracefully accepted his investiture in the *NME* offices last Friday (see *Thrills* page 11) . . .

Even as Sir Joe was painstakingly typing out his personfesto in these very premises — nay, on the very same machine he used to write his recent Letter From America — his personal secretary **Michael Jones** (described in an old **Tony Brainsby** press release as a 'rock and roll guitarist') was busy squaring up to the judiciary. Sir Jones was in a Blackburn court, having been charged with possession of a quarter ounce of marijuana after **The Clash's** On Parole tour. Mr Mick — who said he used cannabis for his own private use, preferring it to alcohol — was fined a savage £50. ("Bring back the rope!" — Mrs Thaatchi). The Clash have meanwhile donated their version of 'Pressure Drop' to a forthcoming benefit album for the Legalise Cannabis Campaign. **Danny Baker** has contributed his underpants to the Natural History museum . . .

As **Debbie Harry** gets fat on creamy Chicken Americana and **Jet Black** keels over backwards into a trough full of mince and potatoes (their fave recipes according to the *Daily Mirror),* California governor **Jerry Brown** can't stop raving about **Linda Ronstadt's** calorie-controlled breakfasts. Wot's all this got to do with rock or indeed roll, you ask? Amazingly enough, very little. You see, **Jane Fonda** is going to make her singing debut on a **Helen Reddy** TV special. Ms Reddy, daughter of the famous soccer supremo **Don,** favours a cup of instant oxtail soup . . .

But wait! What's this we see? Flicking idly through our *Book Of Chicken Recipes* what do we discover but the very same Chicken Americana as cooked by La Harry. Seems the *Mirror* hackette was bothering **Blondie's** Deb-onaire young publicist **Alan Edwards** for a contribution. He phoned Debbie. "Me? I can't cook!" the peroxidette responded. "Get one out of a cookbook." Destroys yer faith in 'umanity, dunnit? . . .

Too Late News From The Hustings: **Matthew Parris,** the 29-year-old Tory in their 'safe' West Derby seat, is rumoured to be a punk rock fan. Already censured for being seen in, quote, dirty old denims with safety pins, unquote, Mr Parris says "I only wear things like that at fancy dress parties." ("Turn the flamethrowers on them! — Mr Thaatchi) . . .

Back with the big women of rock. **Olivia Newton Abbott St John Stevas Clarke** (cont, page 94) thinks she's dying. (A Doctor again: "Funny thing, that, but would you believe it — everyone is dying from when they're born"). Olly is in a Santa Monica hospital just north of Watford after collapsing beneath the weight of royalty cheques last week: "My fear comes from some inner guilt that because everything is going so well, something has to go wrong," says Newty. "Aren't you twigging something?" asks **God** . . .

Never mind about all that, though. Did you realise **Starsky** is dead already? Well almost. And **Hutch** doesn't have quite the same ring to it . . .

And *Battlestar Galactica* — the spin-off from the scrawny *Star Wars* — is also an ex-programme on U.S. TV. No one likes it, not even **CSM** in *Silver Screen* last week . . .

But *Star Wars* lives on. We all know the sequel is in the can, but would you believe a Radio One serial starting next January? 'Fraid so. On hearing the good news **Mick Farren** is feverishly working on a radio version of *Oh Calcutta* . . .

Memo from the new Premier **Josie Strummer**: **"Tony Brainsby** never received any money off us 'cos we was skint." ("I can verify that." — Lord Strummer's bank manager) . . .

Yes, yes, but where does all this leave Brighton, asks **Nicky Tesco**. In the 2nd Division I hope, says **John Lyall** . . .

Nicky Tesco? Yup, that rings a bell. He phoned *T-zers* saying he's had terrible trouble finding a suitable pied-a-terre in Lunnon. Anyone wishing to rent the totally unreliable Mr Green Shield Stamps a modest gaff should call 622 9178 and ask why he doesn't peruse the small ads like the rest of us poor sods . . .

Woops a daisy: the by-line which should have appeared in last week's **Police** feature from NY belonged to, er, hang about . . . where's it gone? Ah, yeah, here it is . . . **Stev Clerk** . . .

And **Laurie Evans** — Miss Brighton 1957 — was the photographer on the **Howard Devoto** spread. Your name dropped off at the printers, honest, love . . . And **Dave Edmunds** is now a Mrs, marrying the charming **Leslie** this week. Do we already hear the patter of tiny Telecasters . . ?

Setting the record straight yet again: **Rezillos** manager **Bob Last** called *T-Zers* to clear the air re the posthumous live album. It was, apparantly, the band's decision to release it and no one else's — they needed the bread to pay off their debts . . .

Meanwhile, **Bill Badger** of **The Trokkoids** writes that stupid drunk **Monty Smith** put the wrong address at the end of his review for anyone wanting to get their mits on the dynamic 'Confront The Void' tape. It's 36 Davenant Rd., London N1. "It's their handwriting," says an unrepentant Mrs Smith, age 45. Mr Badger is not that easily put off: "Thanks for the superb review — we haven't had such a big thrill since you printed that photo of **Roy Carr** playing bongoes with **The Executives** . . ."

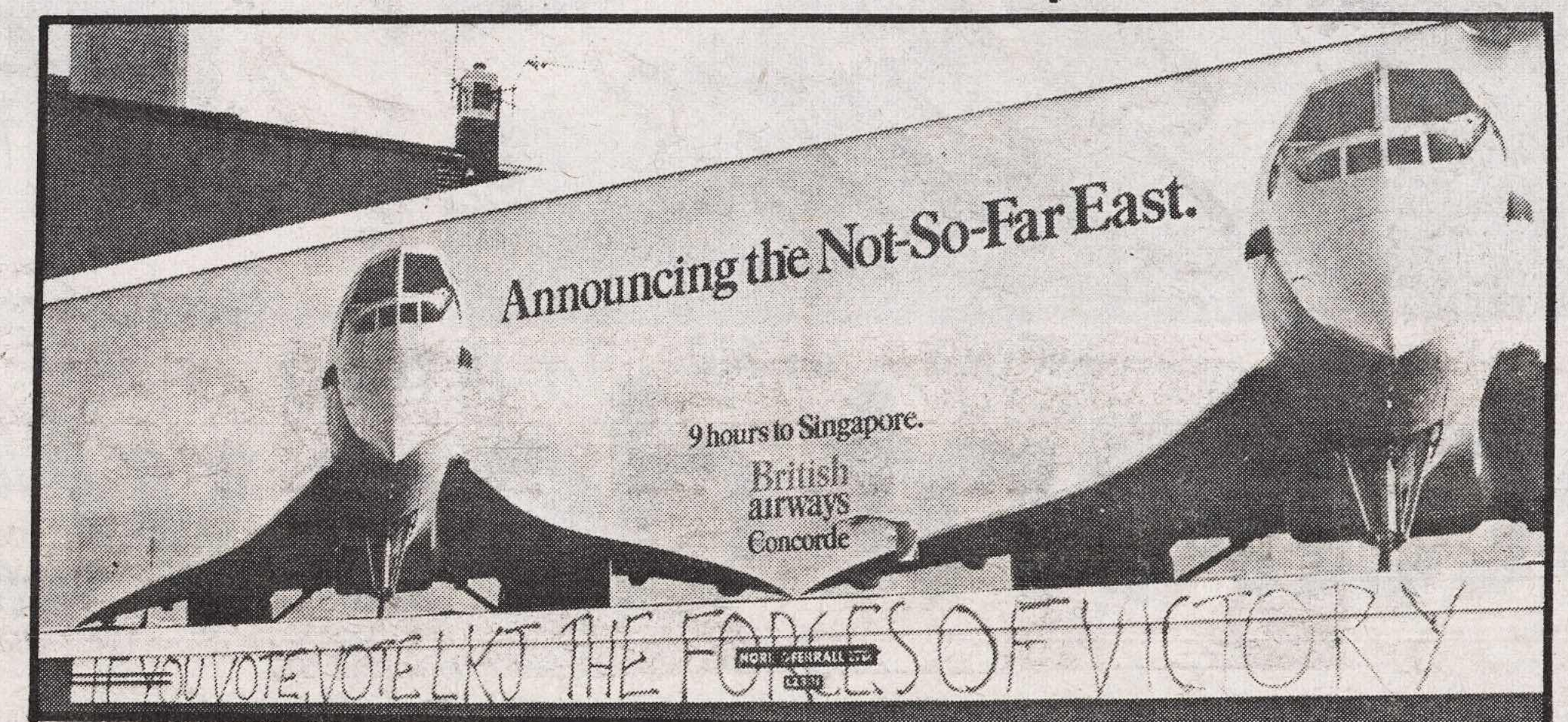
Ah, the power of the press: **Harvey Goldsmith** and **John Reid** — en route to Moscow to fix gigs for **Elton John** last month — stunned to find just four publications on official USSR airline Aeroflot . . . *Pravda, Izvestia, Soviet Weekly* and, excuse us, *NME* . . .

Steve Harley is not a tax exile and never has been, official! Says Muhammed, 42, "The real reason I left England was I wanted to get away from the punk rock thing. I didn't want to be part of it *(Relax Steve, you weren't — Ed)*. But the trouble with America is it is difficult to work. In seven months I didn't come up with one song." ("Twigging something, Steve?" — EMI Royalties Accountant) . . .

As for deposed premier **John Lennon** — he's still alive. "He rings up and announces 'Hi, it's Father Christmas here'," says Count Lennon's **Aunt Mimi.** "He's the same old jokey John. He'll be doing something — just you wait and see — that will surprise everyone . . ."

And in the real world: If you did vote Tory then it's your fault that **The Bee Gees** will be returning to these shores (OK **Robin,** you're exempt) to appear before their frothing fans **(James and Lynsey Coburn). Maurice** and **Barry** just can't afford to live over here full time, ya dig, and they were praying for **Maggie**. The question is: Two Bee Gee or not two Bee Gee . . .

Spot the drool. Debbie Harry describes her goal of the season to Queens Park Rangers' young-genius-who-came-too-late Clive Allen (right) and fellow QPR star, uh . . . what's his name? . . . well, we know it's not Rashid Harkouk anyway. La Harry's arrival in the Rangers dressing-room reduced the lusty lads to blushing schoolboys and spurred them on to a 5–1 thrashing of Coventry City. All this is by way of being a trailer for Monty Smith's massive Cup Final week overview of the English soccer scene in next week's cracking NME. We ask footballers the questions that count. "Well Monty, it came over and I just hit it . . ."



Advice to the NME electorate on a hoarding in Shepherd's Bush. And that Strummer geezer still walked it . . .

Pic: Adrian Boot.

NEW MUSICAL EXPRESS NME

EDITORIAL
3rd Floor
5-7 Carnaby Street
London W1V 1PG
Phone: 01-439 8761
EDITOR
Neil Spencer
Assistant Editor
Phil McNeill
News Editor
Derek Johnson
Production Editor
Jack Scott
Associate Editors
Charles Shaar Murray
Monty Smith
Special Projects Editor
Roy Carr
Staff
Tony Stewart
Tony Parsons
Julie Burchill
Angus MacKinnon
Paul Rambali
Max Bell
Photography
Pennie Smith
Contributors
Nick Kent
Mick Farren
Bob Edmands
Tony Benyon
Steve Clarke
Fred Dellar
Chris Salewicz
Cliff White
Bob Woffinden
Lester Bangs
John May
Paul Morley
Penny Reel
Adrian Thrills
Ian Penman
Andy Gill
Danny Baker
Research
Fiona Foulgar
New York:
Joe Stevens
N.Y. 686 7733
ADVERTISEMENT DEPT.
Room 2529
Kings Reach Tower
Stamford Street
London SE1 9LS.
Ad Director:
Percy Dickins
(01) 261 6080
Ad Manager:
Peter Rhodes
(01) 261 6251
Classified Ads:
(01) 261 6122
Live Ads
(01) 261 6153
Ad Production
Mike Proctor
Pete Christopher
Barry Cooper
(01) 261 6207
Publisher: Eric Jackson
Editorial Consultant Andy Gray
IPC Magazines Ltd.
Production of any material without permission is strictly forbidden.

BETTER BADGES

TOP TEN

This week		Last week
1.	Clash Police	(5)
2.	All Mod Cons	(4)
3.	The Jam (Red)	(6)
4.	The Jam (Tube Station)	(2)
5.	Stiff Little Fingers	(1)
6.	P.I.L.	(—)
7.	Gang of Four	(7)
8.	Siouxsie	(8)
9.	The Undertones	(—)
10.	Alternative Ulster	(—)

NEW RELEASES: 20p Brian James, Mind Your Motion, Fashion, Animal Lib Tiger, Wilko, 99% is ----, Militant, Freedom Fighter, Pop Group, Kleenex, Raincoats, Glastonbury, Coma, Inmates, Kameras, Fourth Reich, The Wall, The Lillettes, Surrey Vomit, Nina Hagen Band, S.L.F. Getaway, The Wimps. 25p Shut Down or Melt Down, Motorhead, W.L.F., Philthy, King Sounds, Rock Against Thatcher.

COMPILED FROM MAIL ORDER ONLY
TEN BEST
SEE 'FOR SALE' SECTION FOR FULL LISTING

Published by IPC Magazines Limited, Kings Reach Tower, Stamford Street, London SE1 9LS, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices: Kings Reach, Stamford St., SE1. Printed in England by EMAP Provincial Newspapers Limited, Kettering, Northants. T.U. Registered at the GPO as a newspaper. Sole Agents. Australia and New Zealand, Gordon & Gotch (Asia) Ltd., South Africa, Central News Agency Ltd., East Africa, Stationery and Office Supplies Ltd., Publishers.

THE POP GROUP
LP
INCLUDES POSTER
AN ORDER IS AN ORDER
EVEN WHEN IT
MAKES NO SENSE
AN ORDER
IS AN ORDER
APRIL
27th CAMBRIDGE, Corn Exchange
28th SHEFFIELD University
MAY
2nd NEWCASTLE Polytechnic
4th LIVERPOOL University
5th MANCHESTER University
7th EMPIRE BALLROOM Leicester Square, LONDON
9th LOUGHBOROUGH Town Hall
11th ABERDEEN University
13th ST ANDREW University
14th EDINBURGH Tiffanys
19th MALVERN Winter Gardens
20th CHELMSFORD Chancellor Hall
21st ~~NORWICH St Andrews~~ BRISTOL UNIV.
22nd GUILDFORD Civic Hall
30th BIRMINGHAM Top Rank
31st LEEDS Polytechnic
RAD 20
©1979 Radarscope Records Ltd
Radarscope Records Ltd trading as Radar Records
in association with WEA Records Ltd
A Warner Communications Company.
RB
(THEY WERE THIEVES)
Ils étaient des voleurs